

EXHIBITIONS
AND THE
ARTS OF DISPLAY


SIR LAWRENCE
WEAVER



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EXHIBITIONS AND THE ARTS OF DISPLAY

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ENO'S FRUIT SALT KIOSK at the British Empire
Exhibition (1924) at Wembley.

JOSEPH EMBERTON : *Architect.*

EXHIBITIONS

AND THE ARTS OF DISPLAY

By Sir

LAWRENCE WEAVER

K.B.E., F.S.A., HON.A.R.I.B.A.

*Director: United Kingdom Exhibits,
British Empire Exhibition*

1925

LONDON

COUNTRY LIFE LTD.

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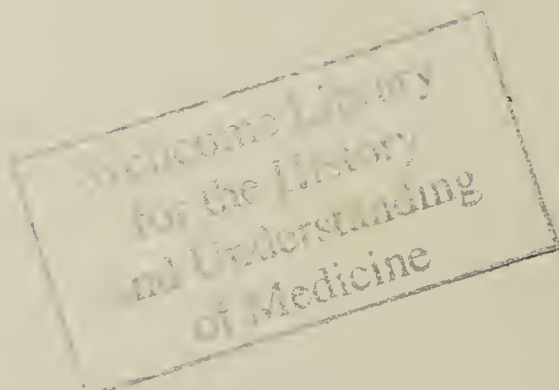




Fig. 1

SHARP'S TOFFEE KIOSK

Wembley.

Westwood and Emberton.

*Blocks made by Alfred Craske, Ltd.
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PREFACE

THE Overseas Delegates to the International Advertising Convention of 1924 were welcomed by an admirable leader in *The Times*, which closed with these sentences: "One of the subjects to be discussed at Wembley is the value of advertising as the creator of public standards in business. The delegates' visit will be doubly welcome if they are also moved to consider it as a potential creator of public standards in good taste." No finer text could be furnished by way of preface to a book dealing with so important and so little understood a branch of advertising as the arts of display used at Exhibitions. The words are salutary in their relation to many elements of advertising which have been, and still are, an offence against the amenities of our cities, and still more of the countryside, but they have wider and deeper implications. It is necessary to go further—not to be content with emphatic negatives, but to strive that the arts of display in all their manifestations shall be instinct with beauty, and that all manner of artists shall be mobilised to that end. The ideal quest is not for truth only, but for truth in beauty.

There are people who will dismiss this as high-falutin stuff, meaningless high-brow phrases made for newspaper articles and books, but little related to the hard facts of modern business. I believe it to be simple common-sense, and what is more—good business.

The whole question of the arts of display in relation to Exhibitions deserves serious study, for, as was shown by a list prepared in 1907 by Sir Henry Trueman Wood for the Society of Arts, 374 Exhibitions were held between 1761—when the Society of Arts organised the first recorded Exhibition of agricultural and other machines—and 1907, and since then the number must have grown to nearly five hundred. As Exhibitions were an English invention, and nearly a third of those given in the Society of Arts' list were held in England, it seems reasonable that their development should be studied with care by a commercial community which owes so much to them.

It is in the hope that the arts of display, as employed at Exhibitions, yield a subject worthy of illustration and study, that I have ventured to launch this first attempt at a coherent philosophy of exhibition-making.

In making the book I have had much help. To Mr. Aston, who has been engaged with me both in 1924 and 1925 on the technical problems involved in

arranging the lay-out of the Palace of Industry at Wembley, and, indeed, to the whole of the staff of the United Kingdom Section, I owe a debt of gratitude which it is pleasant to record here, for all contributed to the effects there achieved. The architects who worked for exhibitors were swift in appreciating our aim, and loyal in aiding us to carry it into practice. Their names are too many to be set out here, but they are attached to the illustrations of their work in the following pages.

I express an especial meed of thanks to the exhibitors themselves, to some of whom my insistence on the value of co-operation in decorative schemes must have seemed a fad, though most of the doubters have since recorded their conversion.

To Mr. H. J. Williamson and to Mr. J. C. Betts I am indebted for the care and skill they brought to making those drawings for coloured plates which bear their signatures.

Figs. 39, 44, 93, 149, 174, 208, 230-1, 233, and 236-40 are reproduced by courtesy of the *Architectural Press*.

The great majority of the illustrations were supplied to me by Messrs. Campbell-Gray, the official photographers at Wembley in 1924, to whom I am grateful for their sedulous care in securing pictures that emphasise the points I have tried to make.

LAWRENCE WEAVER.

January, 1925.

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 THE NORTH-EASTERN MARINE ENGINEERING CO., LTD., Wallsend-on-Tyne.
 THE PAPER MAKERS ASSOCIATION OF GREAT BRITAIN AND IRELAND (1912).
 OWEN PARKER, ESQ., C.B.E., J.P., Higham Ferrers, Northamptonshire.
 SIR ERNEST WILLOUGHBY PETTER, Chairman, Petters, Ltd., Yeovil.
 E. WILLIAM PHILLIPS, ESQ., O.B.E., F.I.A., Assurance Buildings, Steelhouse Lane, Birmingham.
 PIGGOTT BROS. AND CO., LTD., 220-226, Bishopsgate, E.C. 2.
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 J. ROCKMAN, ESQ., 80, Great Clyde Street, Glasgow, C. 1.
 THE RUBBER GROWERS ASSOCIATION, 2, 3 and 4, Idol Lane, E.C. 3.
 THE E. L. RUDDY CO., LTD., 317, Spadina Avenue, Toronto, Canada.
 SCHAUFENSTER ARRANGEUR MENKEL, Hohestrasse 110, Koln, Germany.
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 SELFRIDGES, Oxford Street, W. 1.
 SHAND KYDD, LTD., 73, Highgate Road, N.W. 5.
 EDWARD SHARP AND SONS, LTD., "Kreemy Works," Maidstone.
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 W. B. SINCLAIR, ESQ., 8, Buckingham Street, Adelphi, W.C.
 H. C. SLINGSBY, ESQ., 57, Wellington Road, Enfield.
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 SMITH'S DOCK CO., LTD., Editorial Department, North Shields.
 THE SOUTH METROPOLITAN GAS CO., 709, Old Kent Road, S.E. 15.
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 THE STERLING TELEPHONE AND ELECTRIC CO., LTD., 210-212, Tottenham Court Road, W. 1.
 LORD STEVENSON, G.C.M.G., Holmbury House, Holmbury St. Mary, Surrey.
 J. STONE AND CO., Oceanic House, 1A, Cockspur Street, W.
 J. H. SWALLOW, ESQ., J.P.
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 RAPHAEL TUCK AND SONS, LTD., Raphael House, Moorfields, E.C. 2.
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 SIR FRANK WARNER, K.B.E., Woodcroft, Mottingham, S.E. 9.
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 WATKINS AND SIMPSON, LTD., 27-29, Drury Lane, W.C.
 N. W. WEBBER, ESQ., British Dyestuffs Corporation, Ltd., P.O. Box 42, Manchester.
 THE HENRY WELLS OIL CO., 11, Haymarket, S.W. 1.
 A. J. WILKINSON, LTD., Burslem, Staffordshire.
 FRANCIS WILLEY AND CO., LTD., 8, Duke Street, Bradford.
 CLOUGH WILLIAMS-ELLIS, ESQ., 22B, Ebury Street, S.W. 1.
 W. J. WOOLCOCK, ESQ., The Association of British Chemical Manufacturers.
 PROFESSOR J. HUBERT WORTHINGTON, Royal College of Arts, S.W. 7.



Fig. 2

LION KIOSK

Palace of Industry, Wembley.

*Designed by Westwood and Emberton.
Lion by Percy Metcalfe.*

*Blocks made by Alfred Craske, Ltd.
Printed at the Baynard Press, S.W.9*

EXHIBITIONS AND THE ARTS OF DISPLAY

CHAPTER I.—INTRODUCTION

Scope of the Book—Varying Purposes of Exhibitions—The “Wholesale and Retail” Problem—Sales and Salesmanship—Shops in Exhibitions—Branded Articles—Individualism *versus* Co-ordination in Display—Costliness of Competition—No Divorce between Fine and Applied Arts—Three Definitions—The Architect and the Stand Fitter—Fine Lettering.

EXHIBITIONS make so big a subject, and can be considered from so many angles, that it is necessary first to set out the scope of this book and its aim. It can best be done by a list of exclusions. A great Exhibition on an international or imperial scale which is to hold public interest for a period of, say, six months needs to be schemed on broad lines. There are many important elements which are fundamental to success. They include a strong administration so constituted as to enable quick decisions to be taken, adequate and elastic financial arrangements, a fine and accessible site, its simple and logical lay-out with main buildings of dignity, and such arrangements for transport, catering, and amusement as will make it a place of easy and popular resort as well as of commercial and educational value. All these elements must be right if the main purpose of the Exhibition is to be served—namely, to enlarge trade and increase prosperity.

None of these can be dealt with, save quite incidentally, in a book which is concerned with the aspect of Exhibitions in relation to the arts of display, if only because every Exhibition produces its own problems of administration, finance, plan, and so forth. These must be solved in the light of special circumstances without much help from precedent. I am concerned rather with the smaller but highly important question as to how exhibitors shall display their vastly differing wares with success, not to one vague public, but to many classes of people visiting the Exhibition with varying intent and point of view.

In the examination of “display” I do not include any detailed enquiry into the types of architecture especially suitable for Exhibition pavilions. With real courage I resist the great temptation to embark on an appreciation of those admirable and diverse buildings which adorned the British Empire Exhibition. I limit my field rather to those elements of display which are mainly within the control of exhibitors. I shall deal only with administrative questions as they affect the relations between the management and exhibitors in connection with display. The

illustrations given, and the appreciations and criticisms based on them, apply in the main to the big Exhibition open for a long period and including many industries, rather than to the short-period specialised Exhibition which may, indeed, be devised for a strictly limited group of trade visitors to the exclusion of the general public. Such Exhibitions belong rather to the category of fairs and markets. This is recognised by the Department of Overseas Trade in the name of the British Industries Fair borne by the admirable event organised by that Department. In such a show its purpose, *locale*, period, and limitation to wholesale buyers rightly constrain the arts of display within severe economic limits. Exhibitions can be put into three main classes:

(a) The Wholesale Fair, which enables manufacturers in one industry or a group of industries to present at fixed intervals new devices, patterns, and other developments for convenient inspection by their wholesale customers at home and abroad. The British Industries Fair is one good example of this type as covering a group of industries, and the Wholesale Furniture Manufacturers' and Allied Trades Exhibition held in February at Olympia, is another. The essence of these shows is that they are intended only for legitimate traders, and admission is by ticket only. But there is a distinction in method as between the British Industries Fair and the privately organised Wholesale Fair or Trade Exhibition. At the B.I.F. all admission tickets are issued to buyers by the Department, and not by individual exhibitors. In the ordinary Trade Exhibition exhibitors receive batches of tickets and themselves issue them to their customers. The disadvantage of the latter system is that the important buyer will receive several tickets from different manufacturers and the smaller buyer may receive none. Moreover, the surplus tickets floating about are apt to get into the hands of the general public, for whom Trade Exhibitions are not intended. Under the B.I.F. system a single ticket is issued to each firm on a very complete list of buyers, both home and foreign, and however many exhibitors may have asked for a particular buyer to be invited, he gets one invitation only.

(b) The Retail Exhibition or Fair, which has for one of its main purposes not only the display, but the retail sale to the general public of novel and popular commodities; of this the Ideal Home Exhibition is a notable example.

(c) The general long-period Exhibition, of which the Great Exhibition of 1851 and the British Empire Exhibition are the first and the latest examples, as well as the most interesting in a long series covering almost every country in the world.

There are Exhibitions which overlap these definitions, such as the Building Exhibition, held periodically at Olympia. This admirable show, so well organised by the Messrs. Montgomery, appeals mainly to the architect and builder. Many exhibitors there do not deal directly with the public; but others establish retail contact with the great crowds lured to Olympia by the abiding fascination of everything to do with building.

One of the main problems of a great Exhibition, and certainly one which affects very closely the disposal of space, and thereby the finance of the undertaking, is the clash between wholesale and retail interests. Some examination of this point is important as affecting questions of display. In certain industries it is the tradition and policy, no doubt necessary and well founded in many cases, to view with extreme disfavour retail sales by manufacturing exhibitors who ordinarily market their products through retailers. But a manufacturer regards participation in an Exhibition not only as a means of widening his circle of retail customers, and especially of Overseas customers, but of securing general publicity for wares sold under his name or a brand, though ordinarily through retail channels. Obviously, no publicity is so effective as trial, and there is a growing tendency on the part of wholesalers of named or branded goods to demand that a great Exhibition shall be an exception to the general rule that governs the relations between wholesalers and retail distributors. It seems reasonable that there shall be full liberty to the manufacturer to take this method of improving his touch with the man in the street, and for more than one reason. Public inspection of goods, made more telling if the process of manufacture is part of the exhibit (as proving the efficiency of the processes employed), will lead to approval, but that approval is clinched if the visitor can there and then consume, in the case of prepared foodstuffs, or take home, a small quantity of the product. Good impressions are confirmed by immediate experience, and the object bought is linked with the remembrance of a pleasure.

The manufacturing and wholesale interests are, and must always be, the backbone of a great Exhibition, and its organisers are wise if they do nothing to cut across their reasonable interests; but what is reasonable?

Methods of compromise have been tried with varied success. At the Munich Exhibition of 1922 purchases could not be effected at the exhibitors' stands. Inside the main entrance, however, was a bazaar at which could be bought a selection of typical pottery, metal-work, textiles, etc. This was managed by a concessionaire on behalf of the exhibitors and the administration. But necessarily the range of articles displayed for sale was meagre when compared with those exhibited. In theory it was possible for the bazaar salesmen to get in touch with the exhibitor, and provide the visitors with what they wanted, but I found that this did not work in practice.

At the Gothenburg Exhibition of 1923 some exhibitors had arranged with retailers in the town to stock some of the more important articles exhibited, but this method has obvious objections. Unless a visitor is very determined to acquire an object he has seen, he will not go outside and seek it; he must be caught and satisfied while the intention to purchase is fresh. No doubt the ideal method would be to provide a series of retail shops, such as those in the two Quadrants and on the Bridge at the British Empire Exhibition, with the provision that their tenants should act solely as agents for articles exhibited by wholesalers in the main

Exhibition halls. That, however, would not work in practice, because the shopkeepers would wish to make their enterprise a success by buying in the most advantageous markets, and no one who has experience of operating Exhibition regulations would embark on the thorny task of administering so limiting a rule.

Broadly speaking, therefore, it seems wise that the ordinary rule, or rather practice, which discourages retail sales by wholesalers, should not be pressed too hard in the case of Exhibitions. Retailers generally should recognise what is already recognised in the case of some wholesale food manufacturers—*e.g.*, the great biscuit firms—the advantage of sample sales. Such sales are large in their publicity value because of the great number and widespread distribution of the purchasing visitors, but comparatively trifling in the total bulk of purchases made. They are so important to the wholesaler of a branded article that he should not be prevented from reaping their full value. In the case of articles carrying neither name nor brand, the embargo against retail sales by wholesalers continues reasonable.

There is, however, another business point of value to the wholesaler in such sporadic participation in retail activities. He can, by becoming personally his own retail salesman on occasion, meet the average man and the average woman with whom he is ordinarily in touch only at second or third hand. He can gauge the changing taste and psychologies of the man in the street. He can judge whether he can safely tune up the quality and, it may be, the beauty of the article he makes, even with increase of price. Conversely, he may gauge how far it is advisable, or even essential, to simplify and cheapen in order to secure a greatly increased output. He can learn for himself, and at first hand, the factors which promote manufacture for certain sale, and not speculative manufacture for stock. He can reduce the area of mistake and loss.

Many manufacturers—the wise ones—have taken to “the road” as an intermediate training between early years in the works and the later responsibilities of direction, but as Dr. Johnson said of friendship, so is it true of the experience of purchasers’ tastes, it has to be kept in repair. One of the arts of display in an Exhibition is the art of personal attendance on the display as a means of judging its appeal, instead of leaving the whole task of salesmanship to subordinates. The greatest commanders in the field find time to inspect the private’s knapsack. The greatest captain of industry can learn vital things by taking his stand occasionally behind the counter.

The difference in purpose between (a) the wholesaler *pur sang* who makes an article of however supreme a quality, but anonymously, on the one hand, and (b) the wholesaler who makes a branded article and distributes it ordinarily through retailers, or the big retailer who distributes through one or a multitude of shops, on the other hand, ought to be expressed in a definite way by distinct and different methods of display in an Exhibition. In the case of (a) industries working purely on wholesale lines, there is an overwhelming case for a co-ordinated system of



Sir John Simpson and Maxwell Ayrton.

FIG. 3.—WEMBLEY, 1924: SHOPS IN EAST QUADRANT.



Sir John Simpson and Maxwell Ayrton.

FIG. 4.—WEMBLEY, 1924: “OLD LONDON BRIDGE,” WITH SHOPS ON EACH SIDE.



Sir John Simpson and Maxwell Ayrton.

FIG. 5.—SHOPS UNDER COVER: "OLD LONDON BRIDGE," WEMBLEY

display—the more complete, the better in every way. In the case of (b) the wholesaler with the brand for which he needs the widest publicity, or the retailer, the case for individuality in display is not only strong, but overwhelming. In an ideal Exhibition this difference of method would be attained by gathering all the purely wholesale sections into the main Exhibition halls, and accommodating the individualistic exhibits in separate pavilions and kiosks. This, however, like other counsels of perfection, would involve many difficulties, and some of them might and probably would so prejudice the finance of the Exhibition as to rule out any hard-and-fast division. Moreover, in some industries an effective picture of their activities could not be presented if their wholesale and retail wings were divorced. The method of laying out the space in the Palace of Industry at Wembley, as described in the next chapter, shows ways of approaching the desired separation—at least partial separation—of wholesale and retail interests, by making easier the division of a great exhibiting area into a number of sections and subsections which will be more self-contained than is possible with the old-fashioned methods of lay-out. There I will leave the general statement of the “wholesale and retail problem,” referring to it *passim* as the context may suggest.

I come now to one of the main issues in the making of Exhibition displays, as between Individualism and Co-ordination, and will take first the economic points.

I believe the main commercial aim of a great Exhibition should be publicity rather than sales. Some wholesale producers at Wembley complained that they had not achieved their expected measure of touch with trade buyers. They went so far as to suggest that on certain days the Exhibition should be closed to all but a limited trade public. This was surely to misconceive the purpose of such an Exhibition, which is to make “converts” to the consumption of articles rather than to attract “buyers.” To introduce a range of commodities to a public that scarcely knew of their existence is so wholly beneficial to the industry that it is worth a co-operative effort of the industry as a whole. The benefits will still accrue in greatest measure to the most enterprising members of that industry, but all concerned will feel the effect, not necessarily immediately, of a public demand which will be created by the completeness and attractive qualities of the exhibit.

In weighing the merits of a joint exhibit, it should be remembered that whatever the benefits that may accrue to an industry or to a group of industries, or to the whole trade of a country as the result of a successful Exhibition on a large scale, the immediate financial burden on the individual exhibitor is heavy. Particularly in the case of the wholesaler, who is ordinarily anonymous *vis-à-vis* the general public, the definite financial return is difficult to estimate and must, in any case, be slow in becoming visible. It seems obvious, therefore, that any extravagance in expenditure on display is not only foolish, but irrecoverably wasteful. Yet, if twenty firms in an industry desire to participate in an Exhibition, it is obvious that one or more of them will attach special importance to the oppor-

tunity. This is especially true of firms of recent development, who will be prepared to spend abnormal sums in establishing their popularity and outshining their older competitors. The result of this is well realised, and tends to eliminate those firms who are only prepared to spend a reasonable sum in presenting their wares to a public which, in some cases, includes only a limited number of possible buyers. In the result, firms in the same industry compete to make the most striking show, many spend an unnecessary amount in achieving their desire, and the firms who are outshone are profoundly dissatisfied when they find they form a dreary background to the high-lights of their competitors.

These are practical considerations which touch the pockets of exhibitors, but they are only part of the case against unchecked individualism in display. Worst of all, a thoroughly deceptive picture may be given of the whole industry, and, what is inevitable, an ugly and disorderly picture, which will fail to attract the public. How, then, is an equitable, seemly and economical result to be achieved? Only by the Exhibition Management starting out with a defined policy, buttressed by reasonable regulations, but susceptible of compromise and administered with common-sense. Its acceptance by intending exhibitors in a spirit of goodwill must be secured, and Art must translate the policy into forms and colours that shall be æsthetically sound, and render the maximum aid to commercial publicity. If the art is bad, the publicity may succeed in patches, but will fail as a whole. If the publicity fails in its appeal, the artist is convicted as a high-brow who has sacrificed his client to æsthetic fancies. But there is no reason to-day for fearing the latter sort of failure; there are artists in plenty, whether architects or designers in other fields, who have grasped to the full the sort of service that industry and commerce demand of Art. It used to be supposed that there are two kinds of arts, "fine" and "applied." Fine arts are not things standing by themselves, without relation to life or any human concern, nor are other sorts of arts "applied" to common things, as jam is applied to dry bread to make it more attractive. One need not quarrel about words, and it is no doubt convenient to group *Monna Lisa* and the *Dome of St. Paul's* and *Shakespeare's Sonnets* as works of fine art, and a *Cellini Salt Cellar* and a *Gimson Cabinet* and the *Herrick Lion* as works of applied art, but there are not two sorts of art, one inherent in a thing, and another gummed on to a thing. Nor is there a superior sort of art which goes to the making of a *Mestrovics Statue* and an inferior kind which yields a jolly pattern on a dinner plate, except in so far as a great subject may evoke ecstasy or passion. There is no kind of art which is too good to be used in the service of industry and commerce, whether in giving beauty to common things or in making a pattern which publicity may use to commend those things. The mischief has been in supposing that there was an inferior race of artists who were good enough to be trade designers, and a superior race who painted pictures for the drawing-rooms of comfortable persons. It is necessary forthwith to give decent burial to the moribund idea that it is rather

an oddity, even a disrespectable oddity, that the artist should give of his best to industry and commerce. There is no greater hope for the correction of some evil aspects of the industrial revolution than the whole-hearted devotion of Art to the service alike of manufacture and salesmanship, and this in the interest both of artist and business man.

Of old the patrons of the arts were the Church and the Prince. Of later times the man of wealth, whether manufacturer or merchant, has, for his own enjoyment, dedicated to the individual work of the artist some share of the reward he has won, often by making or distributing things of a sinister ugliness.

It is said that William Morris was found at the Great Exhibition staring disconsolately at the industrial exhibits; he explained his distress by saying, "It is all so wonderfully ugly." The room in the Palace of Arts at Wembley, 1924, which showed the state of the domestic arts of 1852 (Fig. 10) was a measure of his discontent, the room of 1888 (Fig. 11) a tribute to his power in showing a better way, and the rooms of 1924 (Fig. 143) recorded the distance we have since travelled.

In the future the greatest patrons of the arts will be the men who are making or distributing the commodities or directing the public services (like gas and transport) and the men who commend to the public these universal necessities of our everyday lives.

The author of the "Imitation of Christ" belonged to what was in his day a novel kind of religious order, concerned not only with dogmatic truth, but with the needs of mankind. They were called "The Brothers of the Common Life." Religion will hold its paramount place in directing the highest counsels of men's hearts. But there is room for association between makers and artists (the word "poet" means no more than "maker") in producing such beauty in everyday things as will constitute, without formal rules and without any sanction but a delight in truth and beauty, a widespread and pervading Order of Brothers of the Common Life.

Amongst the thousand long definitions of Art which confound the plain man of no pretensions, there are three, short and pregnant, which seem to be pertinent in this connection.

"*Art is the expression of pleasure in labour.*" This touches the millions by whose hands the myriad needs of to-day are met—it cannot be said, satisfied.

"*Art is significant form.*" We must look to the time when every article shows the beauty which is in fitness for purpose, when we can realise the hope of John Ruskin that we shall possess nothing but what we know to be useful or believe to be beautiful.

"*The motive and end of any art whatever is to make a pattern.*" This should so inspire the master of display that in his display, in which must be included the packing and publicity of his wares, he may use every factor of beauty in pattern so as to compel attention and to create pleasure.

The demand for pattern in commercial display must be pressed in its largest architectural sense, and there is nothing better by way of illustration than the Palace of Industry at Wembley in 1924.

Its fine planning by Sir John Simpson and Mr. Maxwell Ayrton in association with Sir Owen Williams created for the Exhibition in outline a noble pattern on a big scale (Fig. 12). Out of the many sections devoted to various industries were evolved, by the skill of a group of some twenty-five architects, patterns of display, varying in merit and cohesion, but appropriate and welcoming. The sections differed, but all were harmonised by the mass and projection of their entering porticoes, so that they in turn made a coherent pattern with the ranging columns.

Not all, but many of the individual exhibits in the sections were themselves designed and decorated so as to make a convincing and agreeable pattern of the products displayed. There was no more popular part of the Exhibition than this Palace, not only by reason of the variety and quality of the products themselves, but because a sane art was employed in their framing and display. Nor was the art unrelated to the goods. The painted friezes outside the Chemical Hall and within the Hall of Rubber Industries (Figs. 76, 77 and 38) were industrial education made beautiful.

Mr. Metcalfe's great Lion on the pylon of the Catalogue Kiosk (Fig. 145) was as just a symbol of the courage and attack of British Trade as Mr. Herrick's lion on all the printed matter of the Exhibition persuaded of its dignity and strength. Art helped not to dazzle or confuse, but rather to clarify and convince. Wembley owed much to the Exhibition architects of Munich, 1922, and Gothenburg, 1923, who showed a better way than the English tradition of exhibition-making yielded. But Wembley revealed a British Exhibition made in a British way, illogical, touched, as are most British efforts, by the spirit of compromise—compromise between æsthetic ideals and the practical needs of business and publicity—but British and convincing.

And it was done by the exhibitors themselves. No Government subvention was needed or given for the effect produced, which was the work of British Industry calling in the aid of British Art.

There is one point which must be plainly dealt with, the disturbance of existing practices of Exhibition equipment, if art is to be the dominant factor in the future shaping of exhibitors' displays. Hitherto it has been the custom (with a few striking exceptions) for an exhibitor to take his space, and to put both the design and building of the stand into the hands of a stand-fitter, with such suggestions and supervision from himself as his own interest in publicity methods and art might suggest. I have great admiration for the skill and resource with which stand-fitters juggle with their stocks of columns and fretwork brackets, but their business is building, and it would be unreasonable to expect them all to be artists. Moreover, if co-ordination of design in a group of stands is to be accepted as a reasonable

PLATE V.



FIG. 6.—PALACE OF INDUSTRY, WEMBLEY: IN NOVEMBER, 1923.



FIG. 7.—EAST WALK, PALACE OF INDUSTRY, WEMBLEY, 1924: LOOKING EAST.



FIG. 8.—SHOPS ON BRIDGE OVER ROAD, GOTHENBURG EXHIBITION, 1923.



FIG. 9.—A WALL IN THE NOBEL INDUSTRIES EXHIBIT, WEMBLEY, 1924.

"The motive and end of any art whatever is to make a pattern."



FIG. 10.—ROOM OF 1852, PALACE OF ARTS, WEMBLEY, 1924.



FIG. II.—ROOM OF 1888, PALACE OF ARTS, WEMBLEY, 1924.

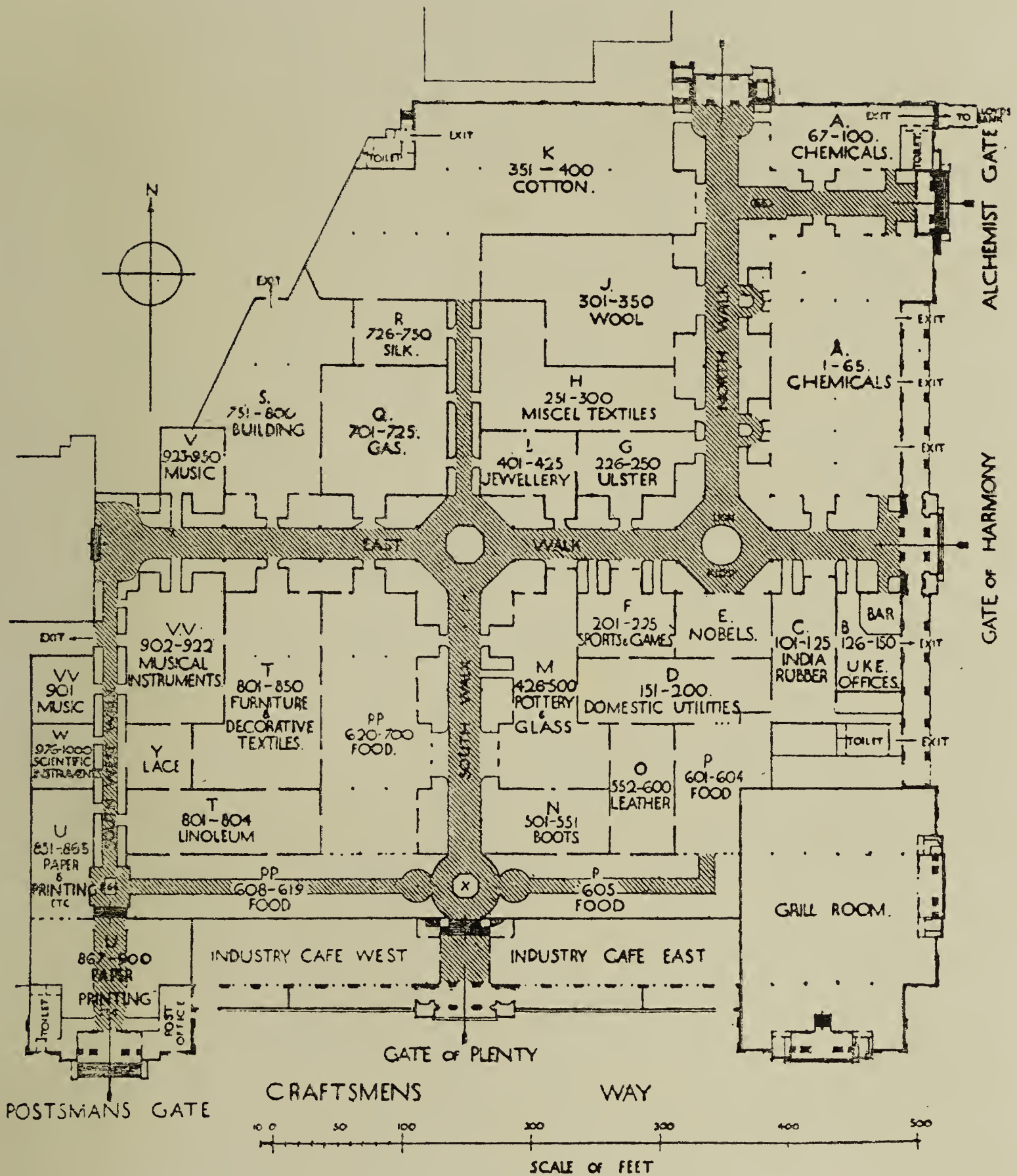


FIG. 12.—PLAN OF PALACE OF INDUSTRY, WEMBLEY 1924, SHOWING ARRANGEMENT OF SECTIONS.

and economical course to be followed in future, there must obviously be one directing mind to furnish the design, however many stand-fitters may be employed in the necessary and honourable task of giving it shape.

In the wider fields of architecture we have, since the seventeenth century, abandoned, for reasons which need not here be discussed, the practice of looking to one man for design and building. Each is a specialised enterprise, demanding specialised aptitude and training. At Munich, in 1922, and Gothenburg, 1923, the exhibitors' stands were designed by architects, and executed by stand-fitters. In the Palace of Industry, 1924, about ninety-five per cent. of the sections were created in the same way. The system made for simplicity and economy, and for an ordered beauty, which no previous Exhibition in England even began to yield, and it has justified itself abundantly.

There is one other point in Exhibition display to which reference must be made in any general survey of the elements which contribute to a result of order and beauty—namely, lettering. Nothing so tends to vulgarise an Exhibition hall as the unfettered use of alphabets, generally ugly in themselves, but unduly diverse even if good. During the last twenty years there has been a happy return to those legible and simple classical forms of lettering which are based directly, or at one or two removes, on the fine normal Roman alphabet used on the Trajan Column, and to be studied very readily in the replica of that column in the Victoria and Albert Museum. W. H. Smith and Sons took a large and honourable part in reviving this fundamental decency on shop fronts, in posters, letter-headings, and the like. The Underground Railways have similarly given a delightful character to their announcements by using Mr. Edward Johnston's admirable serif-less alphabet. At Wembley the Trajan type (Fig. 13) was made the norm for the Palace of Industry, and the Johnston alphabet, by kind permission of the London Underground Railways, for the Palace of Engineering. In both palaces skill in execution often fell far behind loyalty of intention in observing the standards set, but on the whole the effort was a success. Grotesque alphabets, whose shapes could claim no merit but that of oddity, flaunted themselves only in those cases where they were associated by long custom or the sanctity of a registered trademark with a firm or a special product.

Incidentally Wembley has achieved a good deal in popularising seemly lettering with those who have been in the past the greatest offenders, the sign-writers themselves.

They responded with goodwill, some even (notably Mr. F. Harris) with enthusiasm, to the plea that beauty in the forms of lettering was an experiment worth trying after a century of alphabetical ugliness and futility. When all is said, publicity demands of lettering that it shall be, above all, perfectly legible, and it is found in practice that the most beautiful forms are the most readily seen.

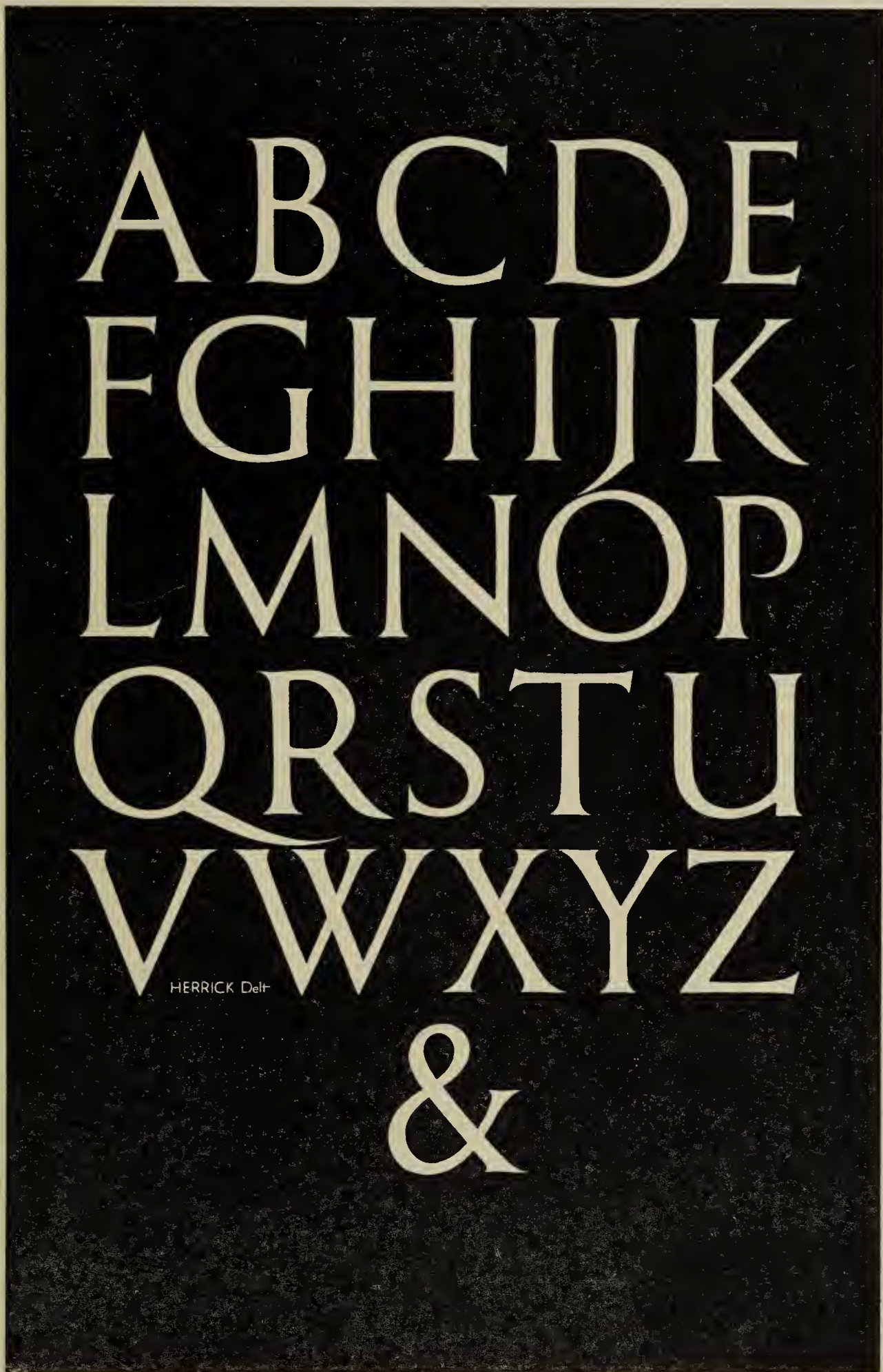


FIG. 13.—ALPHABET BY MR. HERRICK, BASED
ON THE TRAJAN COLUMN INSCRIPTION.

*Adopted officially for the Palace of Industry, Wembley, 1924,
and issued by Mr. F. Harris for the guidance of sign-writers.*

CHAPTER II.—LAY-OUT: GALLERIES *VERSUS* GRIDIRON PLANNING

Influence of the 1851 Exhibition—Railway Station Parallels—Classification—Difference between Engineering and Industrial Exhibits—Munich, 1922—Gothenburg, 1923—Concealment of Structure—Velaria—Toronto, 1923—The Handicap of the Old “Stand”—Selling Space—Street, Portico and Gallery System at Wembley—Columns and Trophies—Economy of Co-operation—Signposting.

THE Great Exhibition of 1851 was so successful in every way that it established a tradition which outlived its usefulness. Paxton's conception of a great glass roof covering a big area was the gardener's idea of perfection, a conservatory *in excelsis*. For its day and generation it was a novelty, and justly exercised a great influence on succeeding designers who wished to roof a big area. Many of the engineers of our great railway stations “played the sedulous ape” to Paxton. But the type of structure was costly to maintain, and after the collapse of old Charing Cross Station it was rebuilt in a more economical and practical way, divided into bays by columns, which supported a series of low roofs and cut up the station into parallel bays. The great hall of Olympia followed the Crystal Palace tradition of a lofty roof of big span. We owe it to the introduction of reinforced concrete that the Palace of Industry at Wembley, in a very marked degree, and the Palace of Engineering, to a less extent, registered a more definite break from the Crystal Palace by accepting frankly the economical employment of columns involving bays 50 feet or 75 feet wide, with roofs no loftier than the practical needs of the handling and display of exhibits demanded. The height of the five great bays in the Palace of Engineering was made no greater than seemed necessary for overhead cranes to enable heavy exhibits to be put in place. In the Palace of Industry the whole area was covered by the lower type of bay of 50-foot span except for the main 75-foot alleys running north and south and east and west. Thereby the architects and engineer provided in each palace a type of structure specifically devised to suit the exhibits to be displayed in each. The palaces are fit for purpose, and as inexpensive as the adaptation of structure to purpose would allow. Broadly, then, the two palaces answered to the broad differentiation of exhibits into (mainly) heavy for engineering, and (mainly) light for other industries. Again, speaking broadly, engineering exhibits are best displayed in halls with the minimum of architectural framework. It is reasonable, therefore, to give to a Palace of Engineering a greater intrinsic dignity than is necessary, or, indeed, desirable, in a Palace of Industry. The needs of logical classification are somewhat

of a bugbear to the devisers of Exhibition halls. Some exhibits, such as safes and strong rooms, on account of their great weight and need of substantial foundations, would conveniently be placed in a Palace of Engineering, with its optimum equipment of railway sidings and cranes. But, from the point of view of the visitor, they are more appropriately grouped with other exhibits related to architectural equipment in a Palace of Industry. The vast possibilities of electricity in domestic use are conveniently demonstrated in a Palace of Engineering in association with other electrical exhibits, but the similar possibilities of gas are better shown in association with other sections related to the home in a Palace of Industry. In the case of the Munich Exhibition of 1922, the Director, Dr. Goetz, attached great importance to the strict separation of objects into groups of materials—*i.e.*, ceramics, metal work, textiles, and dyes (dyes including articles dyed)—but classi-

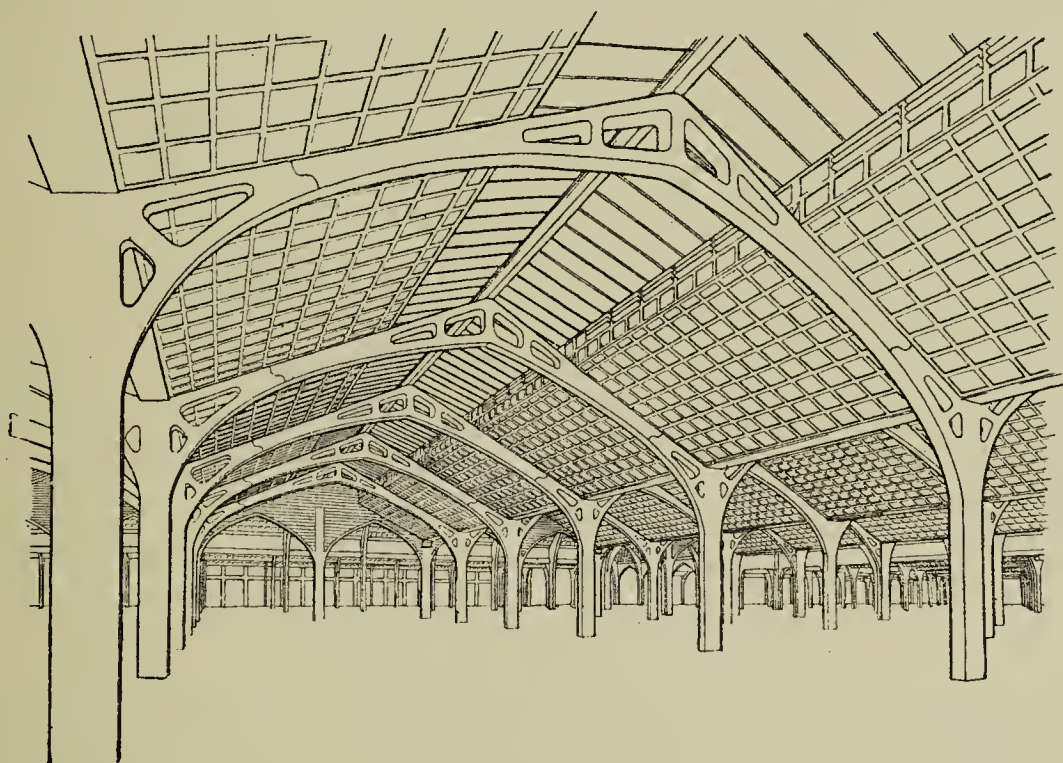


FIG. 14.—PALACE OF INDUSTRY, WEMBLEY, 1924.

Vista through 50-foot bays before division into sections.

fication ought not to be pursued too rigidly. It is obviously desirable in some cases to keep together objects in relation to their purpose, and even the logic of Munich broke down when it came to objects of art, for Dr. Goetz grouped in one hall all Church art, whether glass windows, prayer books, stone and bronze memorials, or church plate, etc. This is a convenient place to consider those elements of the Munich Exhibition, 1922, and the Gothenburg Exhibition, 1923, as representing how the arts of display have developed in Teutonic and Scandinavian atmospheres, both highly favourable to the serious employment of the arts in the service of industry. The Exhibition buildings at Munich are sound permanent structures with admirable natural lighting; they date from 1908. Designed so as to give the maximum freedom for varied internal treatment in the display of

industrial products, none of them was specially equipped for engineering exhibits. In 1922 I had the advantage of seeing the Exhibition under the guidance of the Director and of Professor J. J. Scharvogel, President of the Ceramic Section, which was the most important in 1922 (Fig. 18). The most impressive quality of the display was the impression of a single purpose carried out by a single directing mind. It would be impossible to exaggerate the admirable effect given by—

(a) The treatment of the walls.

(b) The velaria used everywhere to mitigate the severity of roof lights, lantern lights, sky lights, and ordinary vertical windows.

(c) The quality and arrangement of individual exhibits.

As Dr. Goetz said to me, "We have made an Exhibition, and not a Fair." This admirable result was due to the vigorous superintendence by the Direction of every detail involved in the presentment of the exhibits to the public. There was a very representative committee of architects, artists, and experts in artistic industries, whose approval was required for all schemes of decoration and arrangement. In some cases the designing of the whole space occupied by one industry, say, Ceramics or Books, was undertaken by the Direction, and the group of exhibitors comprised within that industry paid the Exhibition for the cost of the work. In some instances the show-cases were designed and built by the Direction, in other cases an association of all the exhibitors in one class employed an architect of high reputation to design the whole scheme, subject to the approval of the Direction. This was done, for example, by the publishers with most admirable results.

None of this would have been possible without the imposition on groups of exhibitors of a unity of design more complete than could ordinarily be achieved by their voluntary co-operation without considerable stiffening by some impartial directing influence. But there was no suggestion at Munich that art had interfered with or prejudiced the claims of commercial publicity. The lettering employed for exhibitors' names and notices was uniform and pleasant, but quite striking enough to leave them clearly impressed on the visitor's mind.

But perhaps the most notable feature of Munich (1922) was that it registered a complete break from the old English tradition by which an Exhibition consisted of rows of booths or shops fronting on gangways laid out streetwise. At Munich each industry applied its appropriate treatment to the area placed at its disposal and effected a complete co-ordination between the individual exhibits within its section, and a complete detachment from its neighbours. Each area was laid out as a hall, or a series of halls, through which the visitors passed as through an Art Gallery. The result was wholly to alter the decorative problem, which became internal rather than external. For each hall was devised a separate velarium treatment which veiled the construction of the permanent roof above. The various designers were thus enabled to adopt whatever heights and proportions seemed most suitable for the exhibits to be staged. Books were shown either in

PLATE IX.



Edward Maufe.

FIG. 15.—JEWELLERY, ETC.,
PORTICO, WEMBLEY, 1924.



Lawrence Dale.

FIG. 16.—SPORTS AND GAMES
PORTICO WEMBLEY, 1924.



FIG. 17.—SOUTH WALK, PALACE OF INDUSTRY, WEMBLEY, 1924.

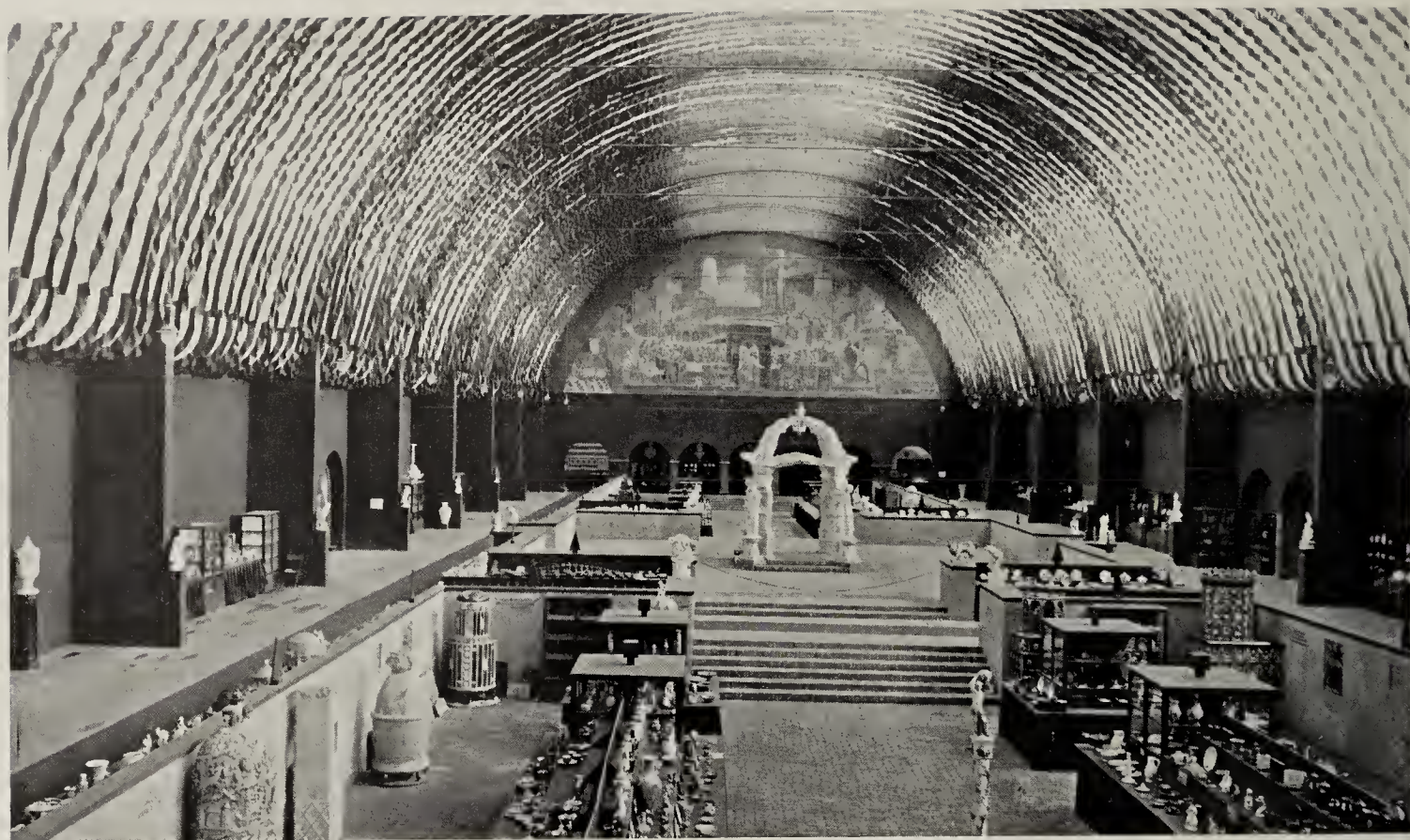


FIG. 18.—HALL OF CERAMICS, MUNICH EXHIBITION, 1922.

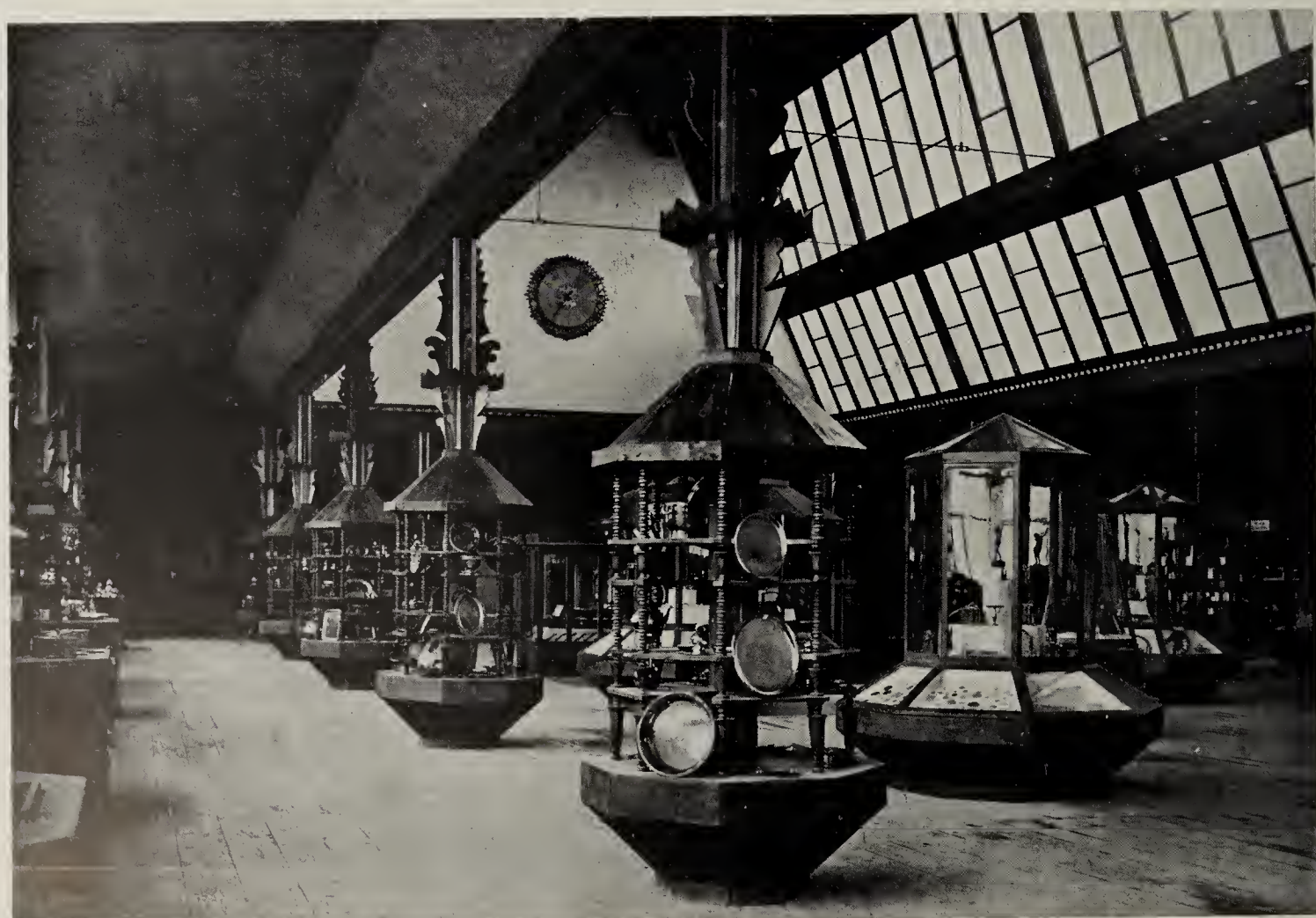


FIG 19.—HALL OF METALWORK, MUNICH EXHIBITION, 1922.

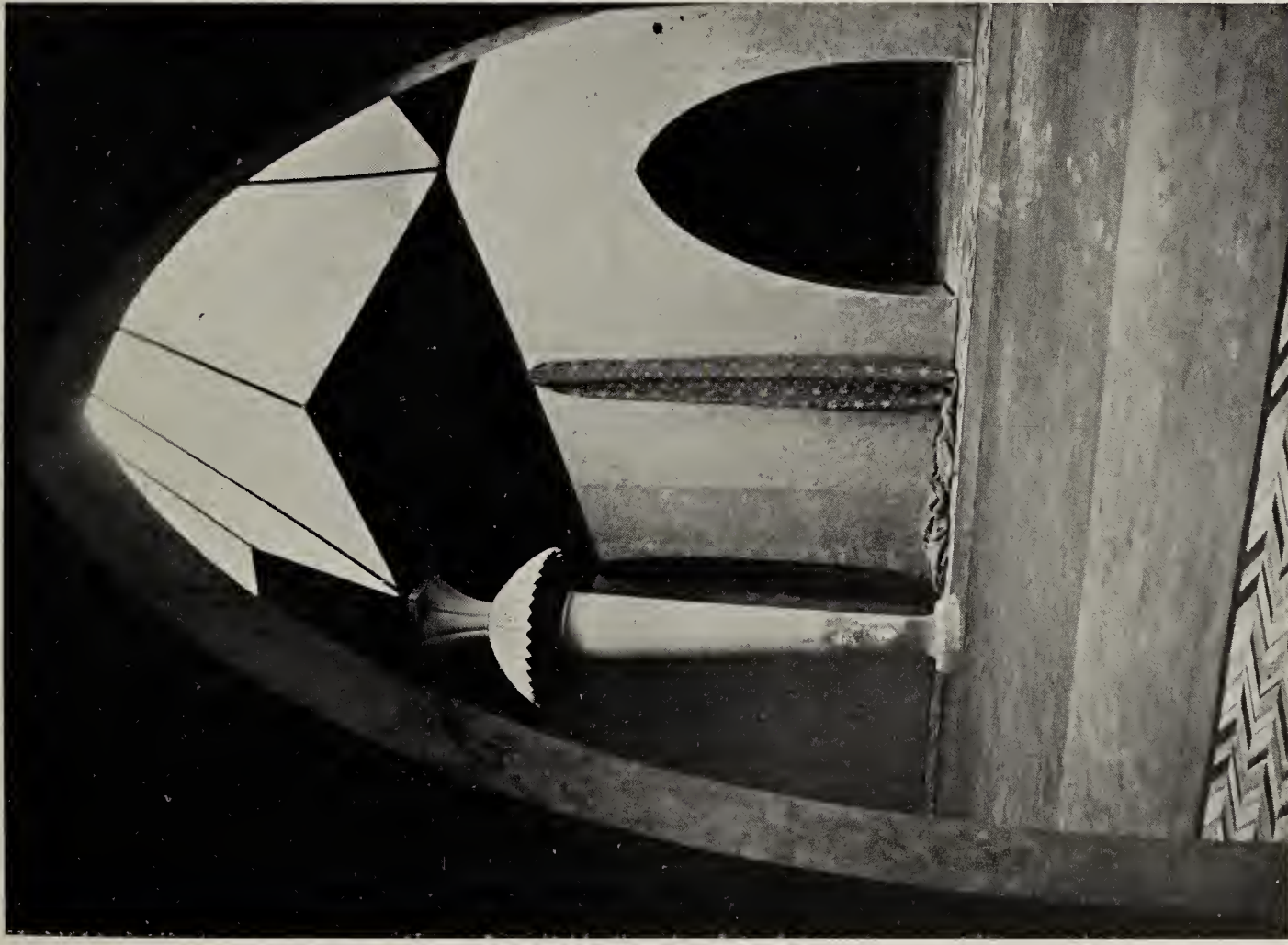


FIG. 20.—ANTE-ROOM TO DYES EXHIBIT, MUNICH, 1922.



FIG. 21.—A CORNER IN COTTON SECTION, WEMBLEY, 1924.
J. Hubert Worthington.

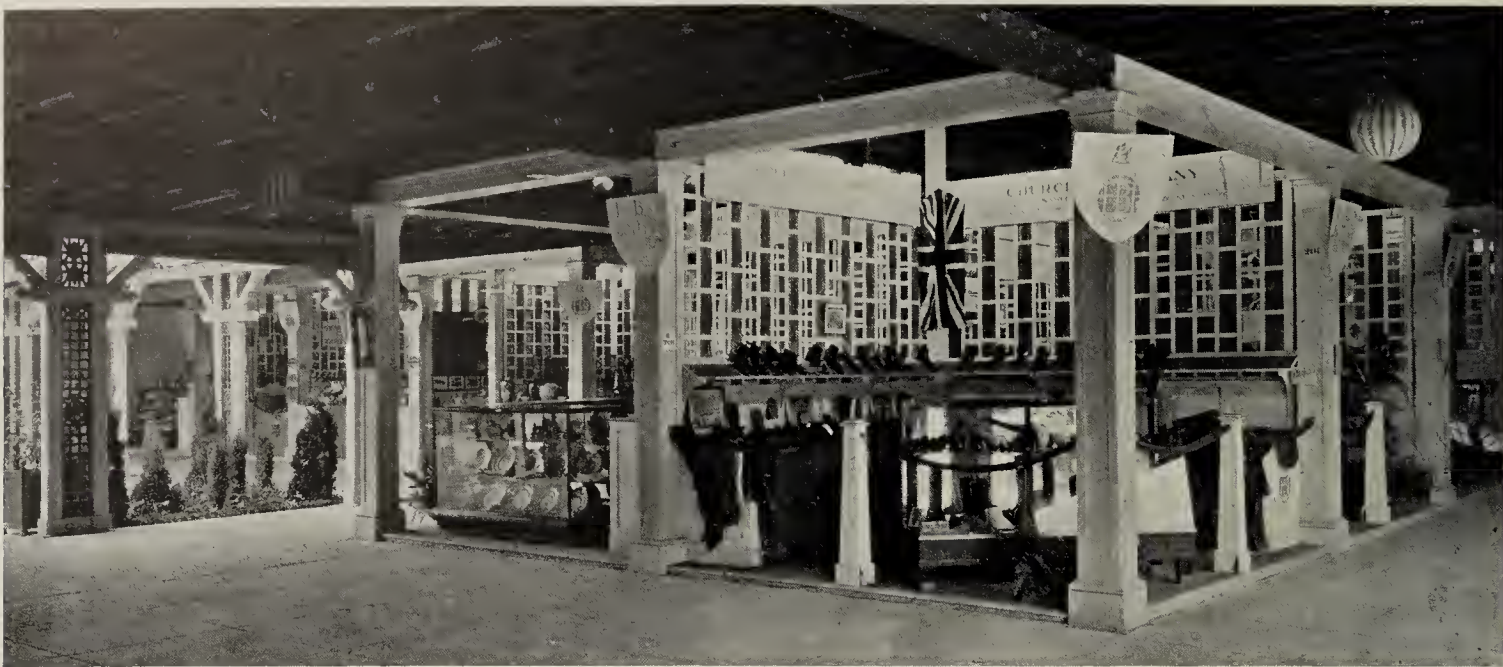


FIG. 22.—STANDS IN UNITED KINGDOM SECTION
CANADIAN NATIONAL EXHIBITION, TORONTO, 1923.

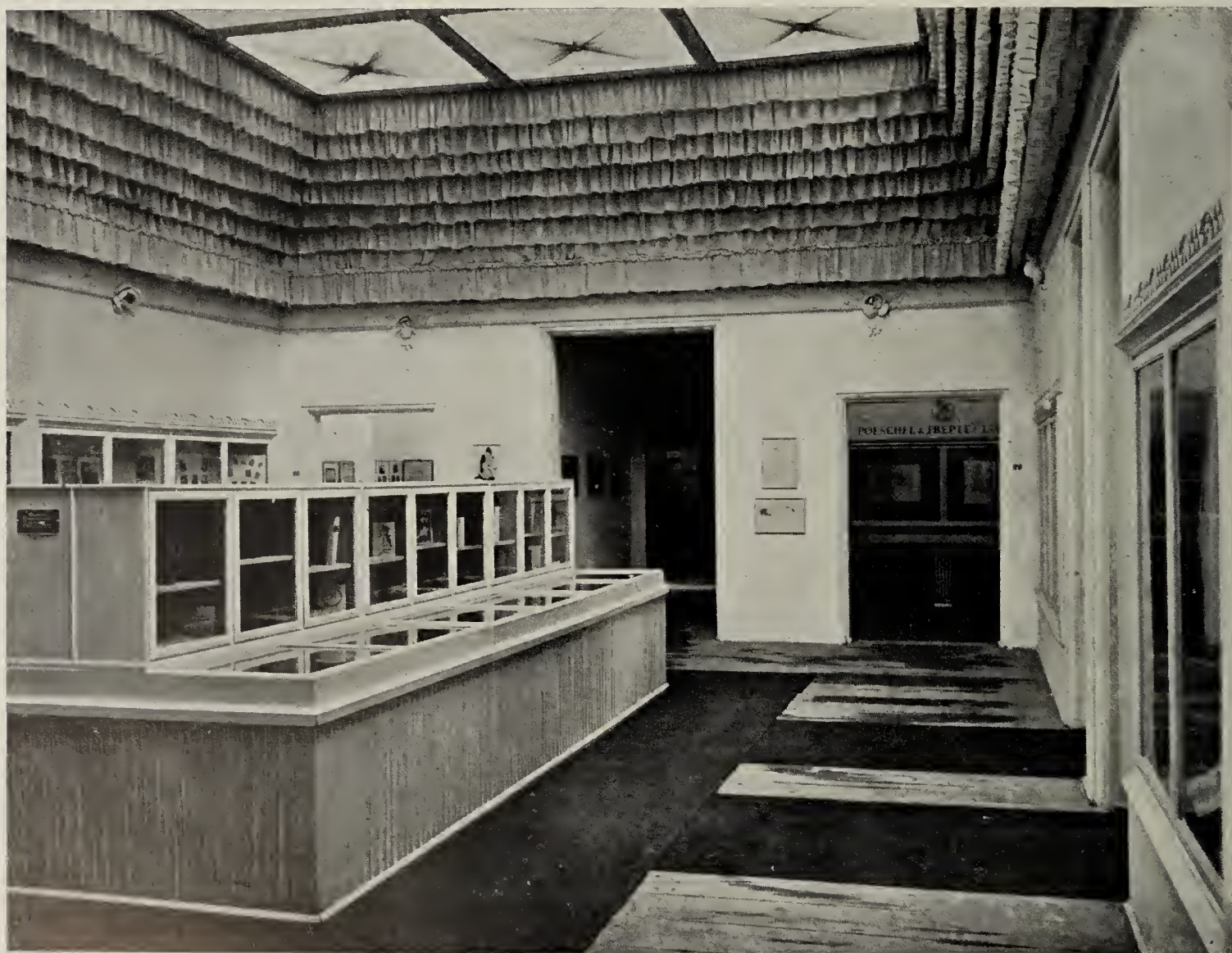


FIG. 23.—FLOUNCED VELARIUM TREATMENT, MUNICH, 1922.

narrow bays on each side of a dignified gallery representing a lofty library (Fig. 37) or in a modest book-room fitted with a low ceiling (Fig. 23). But it was not only in the architectural framework of the exhibits, but also in their character, that imagination and ingenuity were employed. Dyes give a convenient example. The unimaginative way to show them is to display so many coloured chemicals in glass bottles and so many strips of fabric on which they have been employed. At Munich they sought to impress upon the visitor the cardinal fact that the Dye Industry has built the gateway to mankind's joy in an infinite wealth of colour. To the galleries where the actual chemicals and comparative fabrics were displayed an ante-room (Fig. 20) was provided in which, by simple but striking colour treatment of floor, wall, pillar, and a single length of fabric, the visitor was made at once good-humoured and appreciative. The jewel-like treatment of the velarium gave an added pleasure. The spaciousness was impressive, and it is useful to compare with it the sense of crowding given by Fig. 21. The Cotton Section at Wembley, admirably designed as it was by Professor Hubert Worthington, was an example of the ill-effects of forcing into a given area more exhibits than it can properly contain.

In this connection reference may be made to the design of the hall where metal work was displayed (Fig. 19). Here there was a false internal roof built up of light timbers and white fabric, which entirely masked the construction of the building, and produced a delightful effect at a moderate cost. The velaria were made in all cases of a very cheap white butter cloth or gauze, sometimes arranged in a series of flounced valances, sometimes strained as a flat ceiling with black silhouettes, such as a flight of birds. Many of the small rooms devoted to groups of exhibits, or sometimes to the exhibit of a notable firm, had internal dome treatment, with strained fabric or valances or both, built up on wires to form vaulted outlines of great variety and charm. The white valances with a black edging used in the Ceramic Hall (Fig. 18) gave a most striking effect.

At no Exhibition of which I have any knowledge has there been displayed the same variety and quality of invention in the treatment of velaria as at Munich, but this is a convenient place to record other good methods of dealing with an essential of Exhibition design.

A notable feature in the Canadian Pavilion at Wembley was the skill and efficiency of the arrangements for controlling both the natural lighting and the ventilation of the great halls by means of rather elaborate velaria. The ceilings not only of the Central Court, but of the whole of the Pavilion, were treated with double velaria (Chapter XIV). By this method, the worst characteristic of a velarium—namely, its tendency to harbour dirt—was wholly obviated. The lower velarium was pleated, and the upper one plain. The Canadian practice, as worked out by Mr. Turcotte of the Canadian Exhibitions Department, goes further than the provision of this upper and protective sheet of fabric. At Wembley a gangway

was provided round all the ceilings to enable the upper sheet to be kept clean by brushing. Naturally this addition was an expensive item, for it involved substantial strengthening of the structure, but the result was admirable. Not only did the lower pleated velarium keep its first fresh appearance until the end of the Exhibition, but the cleansing of the upper sheet prevented that settling of dust which tends materially to lessen the available light. It is fundamental for the Exhibition-maker to remember that dust is perhaps his greatest enemy.

It should be noted that in the Central Court (Fig. 334) of the Canadian Pavilion at Wembley the frieze below the velarium was pierced to a depth of 12 inches behind the brackets, and this allowed the escape of foul air. In the case of the main avenue in the Commercial Section the fretted panels surrounding the velarium not only did their work of ventilation effectively, but were an attractive decorative feature of the scheme (Fig. 335).

A serious problem with velaria, and one far from generally solved in the Palace of Industry at Wembley, is the stuffiness which results from stretching a velarium over an enclosed space without providing effective means of ventilation. The difficulty is the greater, the smaller the area to be ceiled with a velarium. Anything like a small office is suffocating unless special means of ventilation are provided. It is a pure delusion to expect the air to pass through the mesh of an ordinary muslin. Figs. 24 and 25 show two alternative methods of overcoming this difficulty, both of which I know to be satisfactory, for they were used in my private room and the committee-room in my offices at Shannon Corner in the Palace of Industry. In the case of Fig. 24 the ceiling is seen to be partly solid, built of a fibre board, with two open panels fitted with velaria, the pleated muslin being brought to a rosette in the middle of each panel. These fabric panels were laid on a light framework, the sides of which were filled in with perforated zinc. In the second case (Fig. 25) the central open panel was covered with an umbrella-like velarium, the edge of which overlapped the opening by a few inches, and no perforated zinc was provided. The first treatment looks rather neater, the second is rather the less expensive.

I come now to the Gothenburg Exhibition of 1923, which developed its Exhibition practice on the same general principles as Munich, but without copying any of the details: indeed, I know that Mr. Arvid Bjerke and Mr. Ericson, the architects who made so prodigious a success of Gothenburg, did not visit the Munich Exhibition of 1922. That Gothenburg was a complete success from the visitors' point of view, no one who visited that delightful little city in 1923 can doubt, but I feel the success was achieved to some small extent at the expense of the exhibitors. I have found general agreement with the view that the legitimate demands of commercial publicity were not fully met, that the designers, in their righteous desire to secure a setting of beauty and simplicity, and to co-ordinate individual elements in a group exhibit, suppressed the names of firms too harshly.



FIG. 24.—PANELLED CEILING VELARIA, WITH PERFORATED ZINC SIDES, SHANNON CORNER, WEMBLEY, 1924.

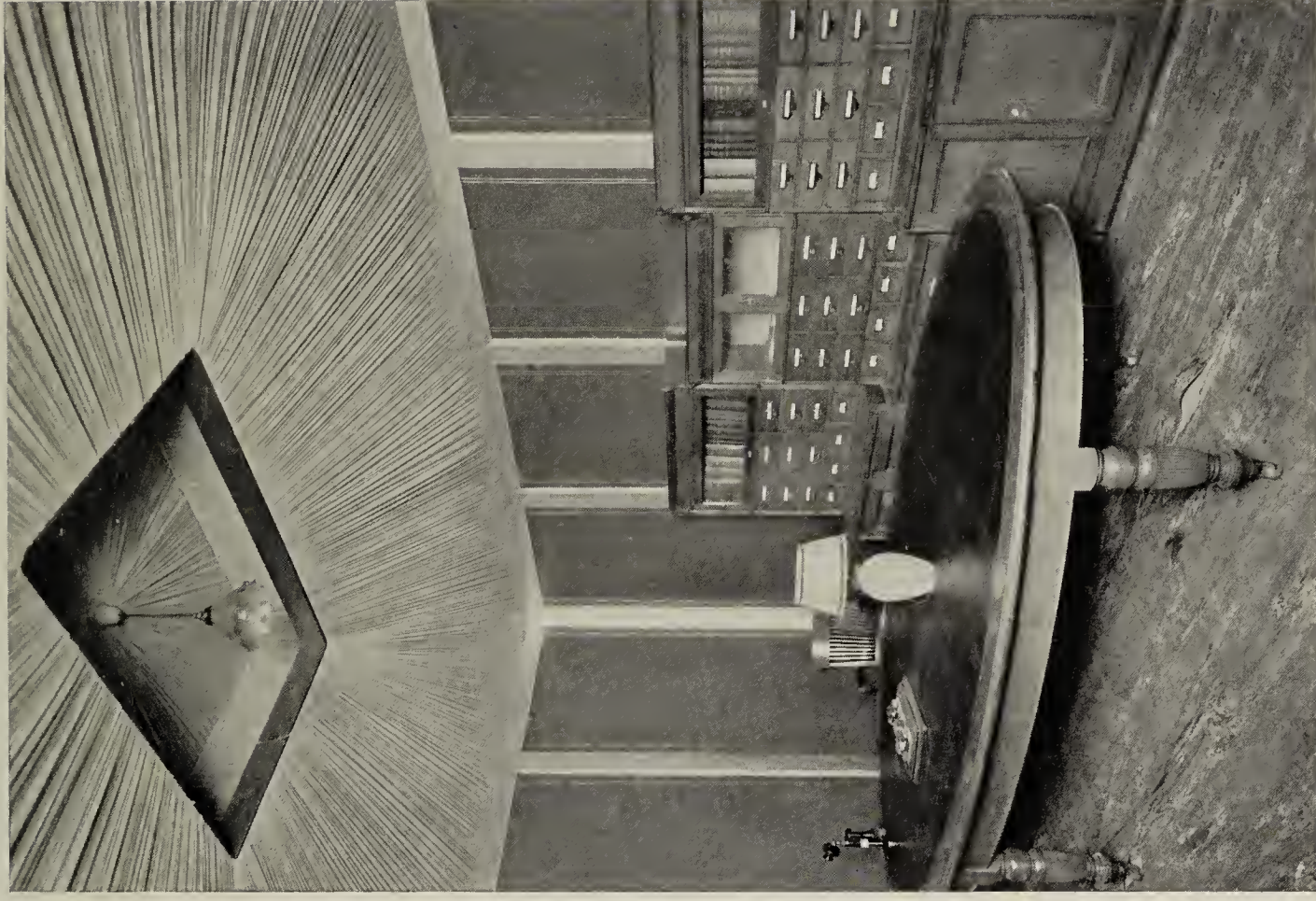


FIG. 25.—VELARIUM WITH CENTRAL VENTILATING PANEL, SHANNON CORNER, WEMBLEY, 1924.



FIG. 26.—A HALL OF METAL INDUSTRIES, GOTHENBURG, 1923.



FIG. 27.—A POTTERY HALL, GOTHENBURG, 1923.

This not only damaged the commercial value of the exhibit to the exhibitor, but was a disadvantage to the visitor, who came away without any names being impressed on his memory. National or regional achievement in a particular industry deserves, indeed demands, full emphasis, and there are some industries where the suppression of the individual is a definite advantage. This is notably the case where the industry is a public utility, or provides a more or less standardised product. But where there is a marked difference between the goods of manufacturers, especially when the articles exhibited are patented or branded, it seems unreasonable to deny to them in an Exhibition the individual emphasis which can be secured by other forms of publicity. Fig. 27 shows a very ingenious and well-lighted display of Swedish pottery, contributed by several factories, but it similarly reveals the excessive modesty which refrained from emphasising the names of the works where such enchanting pots were produced. It suggests the staid and anonymous atmosphere of a museum rather than the definite message which a manufacturer desires to publish at an Exhibition.

I am glad to draw special attention to Fig. 22, because it shows a British example of artistic success in Exhibition display following on definite adhesion to the idea of co-ordinated treatment. The United Kingdom section of the Canadian National Exhibition of 1923 at Toronto, an admirable annual feature, increasingly valuable to trading interests in the Dominion, was organised by the Federation of British Industries. Mr. Bellasis, who was in charge of the arrangements, is to be congratulated on having secured the assent of his team of exhibitors to the simple and attractive type of stand which was adopted for all United Kingdom exhibits (Fig. 22). Necessarily inexpensive, if only because the period of the Exhibition is short, effectiveness was secured by the use of a simple treillage motive and admirable lettering. The peculiar value of this achievement is that it shows how possible, even easy, it will be to make short-period Exhibitions in the future, not only seemly, but beautiful. It is as easy and as cheap to standardise a fine and simple form as an ugly and meaningless form. The Toronto stands are as simple as can be, but beyond reproach. They prove, once and for all, that ugliness of form is not an inevitable quality in stands for Exhibitions lasting one or a few weeks, but the result of ignorance and carelessness in the people who ordinarily devise and make such stands. Exhibitors are led to believe that they must put up with the repellent erections offered to them, because they can be hired cheaply. The majority of exhibitors do not own their stand, for the practical reason that they cannot be sure of always securing a space of the dimension which it will fit, or because they exhibit at comparatively long intervals, and it would not be worth their while. Exhibitions suffer from the handicap of the old stand, whether it be the property of an exhibitor who has sunk his capital in some unpleasant and highly individual erection, or, as is more often the case, because stand-fitters as a body have a great stock of standardised columns, facias, brackets, posts, rails, and platforms which

they are ready to hire out for an inclusive rent, erecting them and taking them away with the minimum amount of trouble to the exhibitor. There can be no sort of objection to the standardised stand, which fills a practical and obvious need, and has the merit of being on the side of some sort of co-ordination of design. The trouble is that the futile and the vulgar have been standardised, and until some enlightened group of stand-fitters voluntarily scraps their stocks, or until some organised body of exhibitors takes up such a hostile attitude to the prevailing ugliness of short-period Exhibitions, so that in either event the trade can offer something standardised which is also seemly, the present ugliness will continue, and the lesson of Toronto will not have achieved its possible results.

Returning now to the equipment of a great Exhibition in which the bugbear of the existing stand is not a serious trouble, and ought, indeed, to have no influence at all, I can make my points best by describing how the problem of securing artistic display was tackled at Wembley in 1924. The General Regulations laid down that, so far as possible, a uniform scheme of stand design and decoration should be employed, but at the date when they were drafted, no one could foresee how this pious desire would or could be carried into effect, because the buildings did not then exist, even on paper. During 1922 exhibitors began to accept the widespread invitation to apply for space, but until it was seen in what proportions the various industries would ultimately take up the vast area of about twenty-five acres covered by the two great Palaces of Industry and Engineering, it was impossible to offer any specific space to any applicant. This uncertainty, inevitable as it was, greatly added to the difficulties of the exhibitors and the Management alike. Definite allotment of space was more pressing for the engineering interests, whose immense exhibits needed many months of preparation in the works. This urgency made it necessary to follow customary ways rather than to devise a scheme which would differentiate between the position and display of the vastly differing items that go to make up exhibits broadly classified as "engineering." Obviously, the arts of display, if they are to represent any art at all, ought to differentiate very markedly between the stands on which are shown respectively a locomotive and an ammeter, a great naval gun and a new type of lamp-holder. But time pressed. The organisation of exhibits in about 80 per cent. of the Palace of Engineering (Fig. 30) was undertaken by the British Engineers' Association and the British Electrical and Allied Manufacturers' Association, by which bodies were determined in the summer of 1922 the lay-out of avenues, the disposition of island sites, and so forth. The Associations followed generally the customary ways of Exhibition-makers and the Management reserved only the right to examine and approve the plans of the stands. In the result it was possible to enforce a certain uniformity of lettering, some regularity in facia levels, and so forth. But no more can be claimed for the display in the Palace of Engineering than a higher average of quality in the design of individual stands due to some proportion of exhibitors being persuaded



FIG. 28.—DELTA METAL CO., WEMBLEY, 1924.



FIG. 29.—PETTERS LTD., WEMBLEY, 1924.



FIG. 30.—PALACE OF ENGINEERING: WEMBLEY IN NOVEMBER, 1923.

Sir John Simpson and Maxwell Ayrton.



FIG. 31.—CABLE MAKERS' ASSOCIATION WEMBLEY, 1924:
INTERIOR OF COURT.



FIG. 32.—THE SAME: ELEVATION TO AVENUES.

Imrie and Angell.

to seek the advice of architects. Even where a stand-fitter was the only begetter of the design, reliance on simplicity in the shape of sign-boards and the official lettering gave seemly results (Figs. 28 and 29). In some cases even a group of half a dozen or more exhibitors were induced to combine in a unified scheme, witness the Railway Companies' exhibit (devised by Forsyth and Maule) and the Cable Makers (by Imrie and Angell, Figs. 31 and 32), with results that leap to the eye. The courtyard here adopted did not prejudice the vista down the avenue which ran through it because there was no central tall exhibit, but only a garden ornament which did not close the view. The majesty of the Palace when unoccupied (Fig. 30) was least minimised by stands lacking architectural pretensions such as those of the Delta Metal Co. and Petters (Figs. 28 and 29). I return to a more detailed consideration of this Palace and its contents in a later chapter. Use and wont, however, were on the side of the familiar banality of the four-poster sort.

In the Palace of Industry things worked out differently. The Trade Associations (of whose aid more hereafter) rendered valiant service to the Management in securing the support of their members, but no allotments of space were made until the planning of the various sections was completed, and there was time to consider what conditions ought to be laid down in the interest of general amenity. The first problem was how best to utilise and, indeed, to emphasise the plan of the building which the architects had provided. The vast space of 352,500 square feet consisted of bays 50 by 25 feet, divided into four unequal areas by far loftier bays, 75 feet wide, running at right angles to each other. I must repeat that the art of Exhibition-making in England had been governed since 1851 by the idea of the Crystal Palace, of a transparent structure which existed to protect the exhibits from the rain. This encouraged, indeed compelled, the tradition that the area covered should be divided up into streets, and the exhibitor's stand was treated as a shop front with a fascia. For engineering exhibits this idea remains sound as to planning, but the shop-front tradition is a futility. For the proper display of locomotives and great guns it is necessary that there should be a lofty roof overhead, and it is essential for their convenient handling that powerful overhead cranes should move freely at a considerable height above them. For exhibits of general industries—textiles, chemicals, food, furniture, and the like—these needs disappear, and with them the necessity of laying out the exhibiting spaces streetwise.

In the Palace of Industry accordingly a British compromise was devised, which may conveniently be called the "Street, Portico and Gallery System." As so great an area demanded some wide avenues to carry great crowds, gangways 25 feet wide were provided in the middle of the 75-foot bays, north and south, east and west, and the exhibitors' sections were planned so that a portico led the way into each section from these main streets, or from other narrower, but still important avenues. The remaining spaces alongside the main walks, 25 feet wide on each side of them,

were let to exhibitors with the condition that there should not be tall structures upon them. These gangways were further punctuated by the provision at certain intervals by exhibitors of gilt columns 24 feet in height, on which were set either formal vases or emblems of the neighbouring industry. In the 75-foot bays it follows broadly that a street effect was achieved, emphasised in East Walk by the Lion Kiosk at the junction with North Walk (Fig. 80), and by the Cauldon Pavilion at the junction with South Walk (Fig. 34). And there the street analogy ended. The smaller bays, which are 26 feet 6 inches to the ridge, as against a height of 49 feet in the 75-foot bays, were visualised as interiors, and in the main divided up into a series of halls, entered through the porticoes. Where the gangways were only 12 instead of 25 feet wide, the portico treatment could not be applied. In such cases the main front of the sectional hall was treated as a unit, as in the Silk Section (Fig. 90), with very satisfactory results. Needless to say, the task of persuading about 800 exhibitors, in groups of anything from a dozen to a hundred, that a new sort of Exhibition demanded new methods of display was not without its difficulties. It involved, incidentally, unfamiliar methods of charging for space, naturally a ground of suspicion. It involved, still worse, the hardly less familiar, and, to some minds, diabolical suggestion that the carrying out of an architectural idea was the proper business of an architect. I believe that individualism is the life blood of British industry, but it is the devil and all in Exhibition-making. However, the committees of the Trade Associations responded nobly to the idea that what was needed in the interests of Imperial trade was not a group of fifty different stands showing the product of fifty manufacturers of, say, woollen goods, but a coherent, unified, and persuasive picture of the range and power of the woollen industry. Needless to say, the idea of uniform decoration did not win equal acceptance in all sections, but in some it succeeded wholly, and in none did partial failure leave an offensive mark on the Palace of Industry as a whole.

Perhaps there may be pardon for the vanity of saying that the commendation of Mr. Punch seemed to those who were concerned in the scheme to indicate that "Weaver's harmonious *tout ensemble*" did not fail of popular appreciation. "Evøe," walking through Wembley as a Pioneer of Empire, supported with his engaging commentary the delightful sketch which Mr. Raven-Hill allows me to reproduce, and affords so welcome a note of the whimsical in my very dull pages that I venture to quote it. I do this the more gladly because of his rare virtue in giving architectural credit where it is due, in this case to Mr. Clough Williams-Ellis:

"And so in the Palace of Industry, whilst the ordinary sightseer staggers under the æsthetic impact of tall gilt pillars surmounted by lions and elephants, or the contents of a cornucopia rearranged to resemble a bird, your pioneer observes airily, 'Ah, yes! Williams-Ellis's columns. Rather pleasing—what?' And he knows who made the temples of gas and tobacco and boots and biscuits and lino-



FIG. 33.—THE MACHINERY HALL, GOTHENBURG, 1923.

PLATE XVIII.

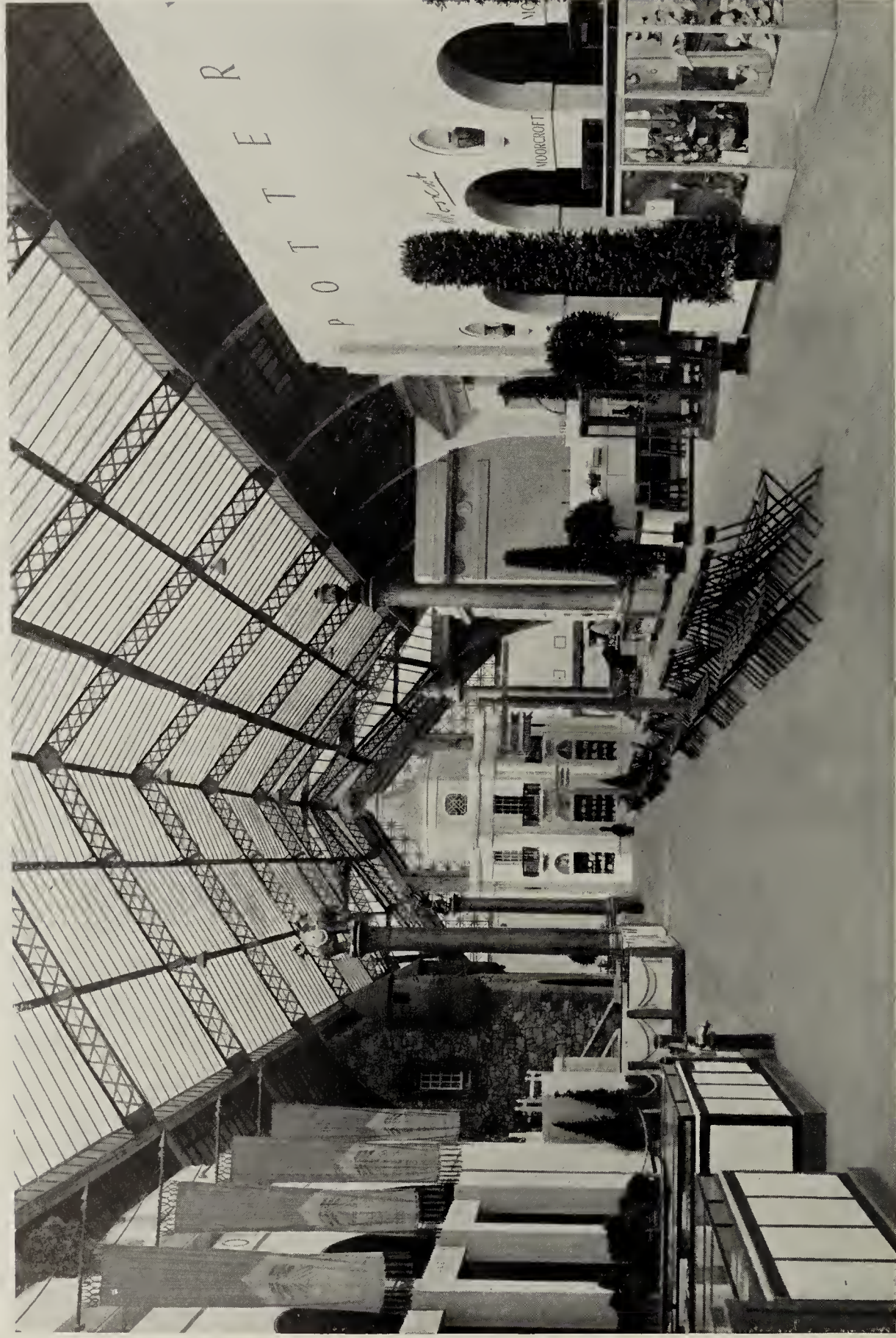


FIG. 34.—PALACE OF INDUSTRY, WEMBLEY, 1924: SOUTH WALK, LOOKING TOWARDS THE CAULDON PAVILION.

leum so beautiful that it would be a shame to consider them under the heading of utility rather than that of Art."

The extent to which art did serve the Exhibition's purpose is emphasised by Fig. 36, one of many restaurants designed for the express purpose of yielding great friezes on which the pictorial fancy of Major Bernard had full play. But exhibitors also were effective patrons of the decorative painter. The Hall of Rubber Industries in the Palace of Industry was surrounded by a painted frieze of fine



FIG. 35.—“ ‘ RATHER PLEASING—WHAT ? ’ ”

Reproduced from "Punch" of May 7, 1924, by kind permission of the proprietors of "Punch."

quality by Mr. Clive Gardiner (Fig. 38), and the spandrels at the ends of the hall also gave him opportunity for notable decorative design (Fig. 75).

One feature of the scheme which did more than anything to commend it to groups of exhibitors was the simple fact that it is economically more sound for fifty firms to share in the cost of one contract in proportion to the space they severally occupy, than for fifty little orders to be placed with as many stand-fitters. Also of importance in reducing exhibitors' costs is the checking of the competitive idea as between firms in the same industry, to which reference was made in the last

chapter. Emulation tends to make them blossom into polished mahogany and other costly materials with the idea of outshining their neighbours, when deal, a pulp boarding, and paint give them all alike a more attractive show at a trifling proportion of the cost. One of the difficulties was to persuade them that Exhibition architecture does not need to have the solidity and richness of a permanent shop front or showroom, that it should rather capture the spirit of the poster, and develop on lines of adventure and humour. A few existing exhibition stands, often costly things, were a prodigious nuisance. It was difficult to explain that what had enchanted visitors at nineteenth-century Exhibitions, some confection in gold-lined ebony and plate glass, was merely a bore in 1924. The suggestion, however, that it would convince visitors that the firm had not advanced its methods for half a century was not without avail. The task would have been impossible but for the delightful spirit of team-work in which the architects employed by groups of exhibitors worked together to "join the flats"; certain general rules were agreed at early meetings, but none to hamper the designer in his own section.

It can justly be claimed that the Palace of Engineering was the most impressive picture of the might of our engineering industries, or, indeed, of the engineering industries of any country, that has ever been created, but its display was defective. The machinery hall at Gothenburg (Fig. 33), small as it was relatively, was more successful, because it allowed the exhibits to tell their own tale without the adventitious aids of stands, which tend only to confuse and to deprive the exhibits themselves of scale, and of the clean majesty which belongs to so superb a product of human science and labour as, shall we say, a great locomotive.

For the Palace of Industry it can justly be claimed, on the other hand, that the architectural treatment of the area gave dignity to sections devoted to industries whose products were not inherently fine and impressive. That the lay-out was wholly satisfactory cannot be claimed. The palace suffered from the handicap of its very success. The applications for space were far in excess of what was available. It was impossible to omit whole sections, and it would have created injustice and heartburnings if important firms, even if they were slow in making application, had been excluded altogether. In the result some contemplated gangways were omitted, and others reduced, and the exhibits were too crowded. The worst effect of this crowding was seen in the Cotton Section, which was divided into a series of halls surrounded by glass cases like big shop fronts. Similar tall cases filled the middle, with the result that the vistas were closed. The psychological effect on the crowd was to make them diffident about passing into a space where there was no visible way out ahead of them. If the central exhibit in each hall had been kept to counter-height, this difficulty would have been reduced, but the best method is to ensure straight and uninterrupted gangways from end to end of a section. A pair of comparative sketches in my last chapter emphasise this point. Two other features of crowd movement are worthy of being noted by the



FIG. 36.—A RESTAURANT AT WEMBLEY.

With Decorations by Major Oliver Bernard.



FIG. 37.—VELARIUM IN TALL GALLERY OF BOOK EXHIBITS, MUNICH, 1922.



By Clive Gardiner in Rubber Industries Hall, Wembley, 1924.
FIG. 38.—PAINTED FRIEZE.



Clough Williams-Ellis.

FIG. 39 —SOUTH PORTICO, ULSTER PAVILION, WEMBLEY, 1924.



Vincent Harris

FIG. 40.—BUILDING SECTION PORTICO, WEMBLEY, 1924.



FIG. 41.—SIGN-POSTS, WITH ARROWS POINTING INTO SECTIONS: PALACE OF INDUSTRY, WEMBLEY, 1924.

planners of Exhibition halls. Streams of people tend to turn to the left rather than the right when there is a choice, a fact tested at Wembley by the counting of moving crowds.

In the case of pavilions of two storeys, visitors are disinclined to mount to the second floor if there is only a single staircase. If they see "Way up only" on the stairway as they approach it, even if the second staircase is not visible, they go up readily, aware, only subconsciously it may be, that there is another way down in case of need.

The Palace of Industry suffered from imperfect public access from out of doors, for there was none on its west side, and on the north only one entrance by the West Gate. This caused the north-west corner to develop some of the qualities of a backwater. Justifiable anxieties with regard to fire in so vast a building, which included so many inflammable exhibits, led not only to the provision of fire-break walls between the various sections, but also to a severe limitation of the number of openings in those walls. In the result there was some check in the circulation of visitors through a few of the sections during the earlier weeks of the Exhibition, though this was overcome by the later addition of a very complete series of signposts in the main east and west and north and south gangways, which made it easy for visitors to find any desired section. Special reference must be made to the signposts used in this palace. The system employed followed that used in the grounds—viz., the suspension from cross-arms (attached outdoors to the lamp posts, and indoors to special octagonal posts) of groups of lettered arrows hooked to each other. This arrangement proved most valuable and economical on account of its elasticity. An additional name can be introduced anywhere in a few minutes by rearranging the arrows, and the posts can be made so slender as not to impede traffic in the gangways. Indeed, their placing in the middle of a wide gangway tends to divide the passing streams of visitors into two equal parts.

It is easy, after the close of an Exhibition which happily escaped any serious fire, to forget the risks which had to be faced, and to suggest that stringent precautions, which made various limitations inevitable, were unnecessary. It may be that in the light of experience the policy of firebreaks could be modified without prejudicing safety in any future display of exhibits in the Palace of Industry. Such changes coupled with a more generous scheme of gangways would remove any reasonable grounds for criticising the system of galleries entered by porticoes from main streets, on which the sections of the Palace of Industry were planned.

It is pleasant to quote from the report on Wembley made by Hans Zache, Reporter to the Hamburg Archives of World Economy, the following paragraph, "The enormous Halls of Industry and Engineering are overwhelmingly effective." This praise of the display of the two palaces came from a country where the technique of display has reached the highest levels, and from an Oberregierungsrat who embedded it in much sardonic criticism of other aspects of the Exhibition.

CHAPTER III.—GROUP EXHIBITS AND THEIR ORGANISATION

Grouping by Countries—And by Industries—Sad Story of Paris, 1900—Helpfulness of Trade Associations—Special Committees of Exhibitors—Difficulties and their Solution—Various Wembley Schemes—Administrative and Economic Points.

IN Exhibitions the ideal of the organiser is to carry classification throughout, but when they are international or inter-Imperial it is not feasible to press classification to its logical conclusion, and assemble all the exhibits of one class from various countries under one roof. The ideal was, however, vigorous enough at Wembley to lead to sustained efforts to gather together both the timbers and the mineral resources of the Empire into joint exhibits, which would have enabled the Empire's potentialities in these two important fields to be studied conveniently and comparatively. Practical considerations, however, killed both proposals. The finance of joint exhibits is always difficult, and the omission from any of the Dominion pavilions of either timber or minerals would have materially prejudiced the complete picture of national resources which each Dominion was naturally anxious to achieve. To have asked them to provide that picture and also to have contributed to joint Imperial exhibits would have been an invitation to duplicate at unjustifiable expense. This experience goes to show that the advantages of grouping by countries are always likely to override the theoretical merits of grouping by classes (save in the fine and applied arts), and that the only feasible ideal is an efficient grouping by industries in each national pavilion. Even that is apt to break down for all sorts of unforeseen reasons. An important exhibitor may apply late, when his appropriate section is full, and can only be accommodated in a building of his own. At Wembley, for example, an important Scottish Linen exhibit had to be housed in a separate pavilion far away from the Irish Linen displayed in the Ulster Section of the Palace of Industry. Some working exhibits need facilities for power-supply or drainage or other service, which cannot be provided in the section where the bulk of exhibits in the same class is placed. But an Exhibition Management does wisely to press very vigorously for the juxtaposition of exhibits of the same class, and for some definite scheme of co-ordination in their display. The Report of His Majesty's Commissioners after the International Exhibition at Paris in 1900 makes melancholy reading: "In the British section every exhibitor used his space in accordance with his own fancy, and showed what he pleased." . . . "The appearance of the undignified collection of show-cases of different sizes and designs which filled the British space was little less than painful."



Austen Hall.

FIG. 42.—PORTICO TO GAS EXHIBIT,
WEMBLEY, 1924.



P. Morley Horder.

FIG. 43.—PORTICO TO SCOTCH WHISKY
EXHIBIT, WEMBLEY, 1924.



Clough Williams-Ellis.

FIG. 44.—ULSTER PAVILION, PALACE OF INDUSTRY,
WEMBLEY, 1924.

Grouping the chief industries of Northern Ireland.



P. Morley Horder.

FIG. 45.—PORTICO TO GROUP OF RUBBER INDUSTRIES,
PALACE OF INDUSTRY, WEMBLEY, 1924.



FIG. 46.—GROUP OF TRAVELLING AND SPORTS EXHIBITS, MUNICH, 1922.

. . . "As a rule a British manufacturer will only exhibit if he can select his own goods and display them in his own way and in his own show-case. He is impatient of advice; he will not submit to dictation; he will not share a show-case with others; nor will he join with others to adopt a uniform plan of arrangement." . . . I confess I have considerable sympathy with exhibitors who insist on selecting their own goods. When a Government Commission organises a British Section in an International Exhibition abroad, and the State bears a substantial proportion of the cost, the exhibitors may well be required to show only such goods as will, in the judgment of experienced people, present the best possible picture of the British industries concerned. When, as in the case of the British Empire Exhibition, 1924, the exhibitor had to pay a substantial rent for space, and all other incidental costs, it would be rather too much to expect him to accept dictation as to the nature of the goods which he shall exhibit. It is the duty of an Exhibition Management, when allotting space, to exclude altogether such firms as are likely to show only goods of inferior quality, and especially to be watchful of the makers and merchants of what are euphemistically called "fancy goods." But the troubles arising out of rubbishy exhibits should be met and avoided before allotment, and not after. In all kinds of Exhibition, however, and whatever their financial arrangements, it is reasonable to resist the exhibitor to whom may fairly be applied the Royal Commission's description, "nor will he join with the others to adopt a uniform plan of arrangement." Bad exhibits will not be made good by being displayed in an artistic fashion, but good exhibits may be made ridiculous by ugly and meaningless display.

The most hopeful way of securing uniform schemes is to secure the aid of the Trade Associations, which look after the interests of the main manufacturing groups. This proved very helpful at Wembley, both to the Exhibition Management and to the exhibitors. It is not too much to say that not only would the display of exhibits have been chaotic and ugly without the co-operation of the Associations, but it is doubtful whether adequate representation of certain industries could have been secured at all.

The Frenchman who said that if there had been no God it would have been necessary to invent one provided a text for Exhibition organisers; for, if there is no Trade Association in being and ready to organise a group exhibit for a particular industry, complete success can only be achieved by securing that an *ad hoc* Association be formed. Complete failure may result if it cannot be established. Full and satisfying co-ordination of design cannot be secured if the Management has to deal with perhaps thirty individual exhibitors, unless they are prepared to commit the arrangements for the display of their exhibits to a few of their number with power to act on their behalf; but that, in effect, means the setting up of an informal Association. In one Wembley 1924 instance, however, the effort to organise one industry's display by means of such a committee broke down three times; it

was not until a formal Association had been registered that success was achieved.

It is broadly true that the more compact the Trade Association, and the greater the influence it exercises over its members, the more successful will be its display. Unquestionably the best method is for the Management to let a block of space to a Trade Association at such a suitable reduction in cost as will enable the Association to recover its expenses of organisation, and leave it to the Association to sub-let to its members with the proviso that non-members shall have equal rights of participation.

Alternatively the Association may act as agents for the Management, securing participation by its members, but accepting no financial liability. In that case the Management makes individual allotments to individual exhibitors.

The success of an industry's display will naturally depend upon the more or less complete community of interest between the participating exhibitors. The ideal is achieved when the participants are prepared wholly to sink their individuality, and to concern themselves only with the ideal presentment of the scope and possibilities of their industry. This cannot be expected save in the case of a widespread public service such as the Gas Industry, or Electrical Supply for domestic purposes. At Wembley, gas was cared for by a special Exhibition Committee covering the Empire, under the highly experienced chairmanship of Mr. F. W. Goodenough (Figs. 47 to 65). Domestic uses of electricity were in the good hands of the Electrical Development Association. These two bodies were able to present ideal co-ordinated displays of the range of the two great services they represented. In each case an area of about ten thousand square feet was laid out and equipped with subsections, in which were staged the various utilities which gas and electricity offer to the public. The word "staged" is used advisedly, because in the Gas Exhibit there was an almost dramatic quality in the series of living pictures which, under the title of "The Seven Ages of Woman," illustrated the multifarious domestic uses of gas (Figs. 47 to 53). In the second of the two halls occupied by the Gas Exhibit was displayed a series of demonstrations of the industrial uses of gas—*e.g.*, in the casting of aluminium, the firing of pottery, restaurant cooking, and so forth (Figs. 57 to 61, and 63).

Exhibits of statistical, propagandist and historical sorts, laying stress on the value of the great by-products of gas-making—*e.g.*, sulphate of ammonia, dyes, etc.—the development of gas lighting in public streets, smoke abatement, etc., were appropriately displayed in the spaces outside the two halls and adjoining the main gangways (Figs. 62, 64, and 65). The whole exhibit was organised in the interest of all gas undertakings, whether owned by companies or municipalities, including many outside the United Kingdom. Its anonymity added to the conviction of efficiency and service which was impressed on the minds of visitors, due in no small measure to the skill with which Mr. Austen Hall, the architect to the



FIGS. 47 TO 52.—SIX OF THE SEVEN TABLEAUX OF "THE SEVEN AGES OF WOMAN": GAS EXHIBIT: WEMBLEY, 1924.



FIG. 53.—GAS EXHIBIT, WEMBLEY: "OLD AGE."



FIG. 54.—AN "ADAM" ROOM WITH GAS FIRE.



FIG. 55.—MODERN DINING-ROOM WITH GAS FIRE.



FIG. 56.—A HARLEY STREET CONSULTING ROOM.



FIG. 57.—KITCHEN IN GAS EXHIBIT, WEMBLEY.



FIG. 58.—GAS COOKING DEMONSTRATIONS.



Fig. 59

GAS EXHIBIT

Austen Hall.

Blocks made by Alfred Craske, Ltd.
Printed at the Baynard Press, S.W.9

Wembley, 1924.



FIG. 60.—INDUSTRIAL GAS FOR POTTERY.



FIG. 61.—ALUMINIUM CASTING AT WEMBLEY.



FIG. 62.—HISTORICAL EXHIBIT OF GAS APPLIANCES.



FIG. 63.—GAS FURNACES AT WEMBLEY.



FIG. 64.—GAS EXHIBIT: SULPHATE OF AMMONIA.



FIG. 65.—SMOKE ABATEMENT WEMBLEY.



Jessopp and Calvert.

FIG. 66.—JOINT EXHIBIT OF NOTTINGHAM AND AYRSHIRE LACE, WEMBLEY, 1924: THE MANNEQUINS' STAIRCASE.



Imrie and Angell.

FIG. 67.—GENERAL VIEW: ELECTRICAL DEVELOPMENT ASSOCIATION: PALACE OF ENGINEERING, WEMBLEY, 1924.



FIG. 68.—E.D.A. EXHIBIT WEMBLEY, 1924: NORTH PAVILION USED AS LOUNGE.



Imrie and Angell.

FIG. 69.—E.D.A. EXHIBIT, WEMBLEY, 1924: SOUTH PAVILION USED AS TWO-STOREY HOUSE FITTED ELECTRICALLY THROUGHOUT.



FIG. 70.—E.D.A. EXHIBIT: SHOP WINDOW
LIT BY ELECTRICITY.

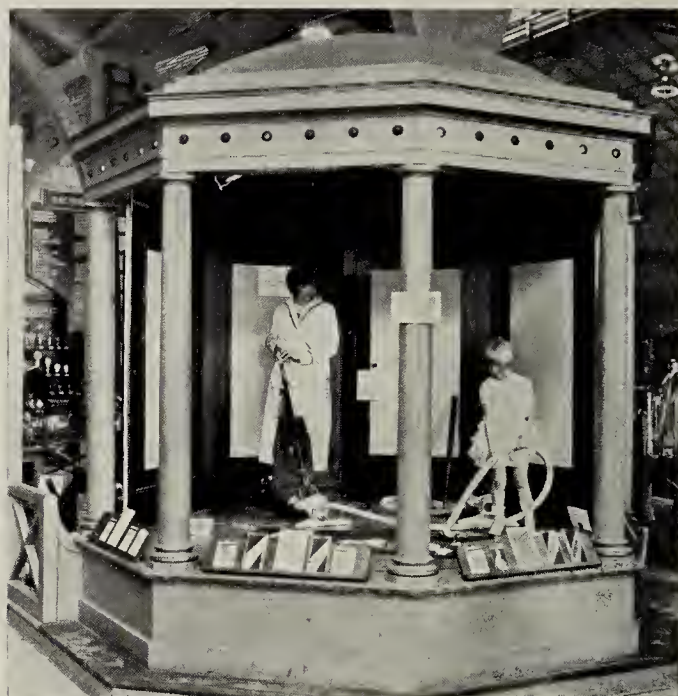


FIG. 71.—KIOSK IN E.D.A. EXHIBIT: FOR
VACUUM CLEANERS.



Leslie Gienecross.

FIG. 72.—JOINT DESIGN OF HALL FOR GROUP OF FOOD EXHIBITORS, WEMBLEY, 1924.

Committee, had planned and decorated a charming co-ordinated display (Figs. 42 and 59).

Similarly, the domestic propaganda of the electrical world was well expressed by the E.D.A. show in the Palace of Engineering (Figs. 67 to 71), laid out rather less as an architectural whole than the Gas exhibit. Messrs. Imrie and Angell struck the domestic note well by their two pavilions, one of them a bungalow used as a lounge and reception room (Fig. 68), the other as a low two-storey house fitted with every sort of electrical gadget that the heart of the housewife could desire. The E.D.A.'s activities did not end there. In the eastern part of the Exhibition grounds they displayed every sort of electrical appliance that is available for the service of agriculture (Fig. 306).

Next, perhaps, in the scale of perfected co-ordination at Wembley was the section devoted to lace. In this case, Nottingham and Ayrshire interests combined to produce a joint exhibit of an industry which the vagaries of fashion, both in women's clothes and house decoration, have lately conspired to neglect. A joint committee took in hand the task of presenting, by an admirable display of fabrics and by regular mannequin parades, the wide possibilities of the industry. It is well to remember that a moderate space devoted to such a single-minded task of propaganda is infinitely more telling than the same space would be if cut up into a dozen stalls, in which an inevitable duplication of exhibits would result in a corresponding lessening in the sharpness of appeal. In the Lace Exhibit the ingenuity of the architects, Messrs. Jessopp and Calvert of Nottingham, was devoted to giving dignity to a small space by making a handsome staircase to an upper landing and dressing-rooms the feature of the show. Thus was formed a fit theatre for the evolutions of the lace-clad mannequins, and incidentally the effective floor space was enlarged to an appreciable extent (Fig. 66).

I come now to those Associations which organised their members' display at Wembley to form a perfect group exhibit framed in a single decorative scheme, but retained the individuality of each participant, albeit in a decorous way, by using throughout lettering uniform in size and style. They include, amongst others, the Federated Associations of Boot and Shoe Manufacturers (Figs. 73 and 74); the United Tanners' Federation, which, with the aid of cognate bodies, arranged the Leather Section (Fig. 78); the Wool Textile Committee (of Bradford), which organised the Wool and Allied Textiles Section (Fig. 95); and the Federation of British Music Industries (Figs. 245 and 246). The architect employed by the Federation of Pottery Manufacturers, Mr. Oliver Hill, went on rather different lines. He devised a treatment which secured sufficient uniformity to give an harmonious whole, yet allowed marked difference of treatment as between the various little halls into which the whole exhibit was divided (Fig. 210 *et seq.*). The Association of British Chemical Manufacturers tackled the problem again in a distinct fashion. Each exhibitor took space direct from the Management, under

the guidance of the Chemical Association, which undertook to solve such knotty questions as the choice of exhibitors to have the more prominent spaces. A co-ordinated scheme was then prepared by Mr. Clough Williams-Ellis (Fig. 230 *et seq.*). It covered only the wall enclosing the Chemical Hall, the porticoes, and the fine frieze painted by Mr. Cosmo Clarke, which ran round the wall, and gave an attractive picture of the diverse activities of the industry (Figs. 76 and 77). Mr. Williams-Ellis also designed the Scientific Section, in which, under the joint auspices of the Association and of the Royal Society, a convincing picture was given of the debt owed by the industry to fundamental science and research (Fig. 351). But after that point individualism reasserted itself. Many of the exhibitors went to Mr. Williams-Ellis for the designs of their stands, but definitely with the idea that they wanted something directly expressive of their own business. In some cases this individualism somewhat prejudiced the general effect, but not in any marked degree. The picture as a whole was, however, materially harmed by those exhibitors who broke away altogether from the general note which was set by the design of the enclosing wall and frieze. In the cases where they employed designers in sympathy with the main design of Mr. Williams-Ellis—*e.g.*, the charming perfumery stands of Atkinson and their immediate neighbours, for which Fraser Treleaven and Wilkinson were responsible—no harm was done (Fig. 234). In view of the size of the section, it may even be said that the general scheme benefited by a touch of variety. Other stands, however (they need not be specified), were not only unattractive in themselves, but warred against the spirit of the main design, and so brought in a note of dullness or disorder which prejudiced the whole. The Chemical Section was, in the main, so admirable that it is unfortunate that the idea of co-ordination, initiated by the Association at an early stage, when its moral effect on others was so valuable, was not pressed to its final and logical conclusion.

The Scotch Whisky Industry Exhibit (Figs. 43 and 187 to 201) and the Rubber Industries Exhibit (Figs. 45 and 75) were also good examples—the former particularly—of the value of co-operation in design.

Based on geography and political considerations instead of industrial likeness, the manufacturing activities of Ulster were admirably grouped together in a pavilion-like section designed by Mr. Clough Williams-Ellis (Fig. 44).

The industries of food and beverages are so large and various, and there are so many Trade Associations protecting their interests, that it was impossible to find any one Association prepared to undertake the task of organisation. Recourse was therefore necessary to a series of *ad hoc* committees of exhibitors, more or less loose in their composition, and covering exhibits with practically no relation to each other save the fortuitous link of being neighbours in the Palace of Industry. For some groups of exhibits, indeed, no committee could be formed. In such cases the Management fell back on attempts, successful on the whole, to induce neigh-



J. Emberton (Westwood and Emberton).

FIG. 73.—BOOTS AND SHOES: FRONT TO SOUTH WALK, PALACE OF INDUSTRY, WEMBLEY, 1924.



J. Emberton (Westwood and Emberton)

FIG. 74.—INTERIOR OF BOOT AND SHOE HALL, PALACE OF INDUSTRY, WEMBLEY, 1924.



FIG 75 —RUBBER GROWERS' ASSOCIATION, PALACE OF INDUSTRY, WEMBLEY, 1924.

bours to employ the same architect, or, failing that, to bring the architects of neighbouring exhibits into consultation, so that their designs should not clash. This limited sort of co-ordination was greatly aided by the Management's memoranda on Stand Design, including rules as to dimensions of porticoes, heights of facias, etc.

In the case of one large group of food exhibits, however, a very complete co-ordination of a great variety of firms' displays was secured by the admirable work done by a committee presided over by Mr. Lewis Smart. Mr. Leslie Glencross was appointed as their architect, and without the aid of any Association, and despite the fact that all the exhibitors in the group had individual allotments of space, it came about by means of goodwill and common-sense and the skill of their chairman that nineteen individual exhibits were welded together. Afterwards, seven neighbouring exhibitors independently went to Mr. Glencross for designs on the same lines, so that, in the result, there was achieved a corporate display covering twenty-six exhibits of great charm, both in form and in the varying colour treatments used in the several subsections of the scheme (Fig. 72).

There remained certain sections in the Palace of Industry at Wembley in which it was impossible to secure the aid of any Association or any very operative committee—*e.g.*, the Building Section. Even there, by bringing neighbouring exhibitors together round a table, and preparing beforehand for their consideration more or less partial schemes of joint display, the Management and members of the panel of architects appointed to assist exhibitors were able to prevent the more glaring faults which arise from a lack of decorative co-ordination (Fig. 119). In some cases, by reason of trade competition or individual idiosyncrasy, or an honest failure to understand that there was any merit in harmonious decorative schemes, it was exceedingly difficult to break down the ingrained British sense of individualism, but, even so, a good deal was achieved by pressing for the uniform colour treatment of adjoining stands and for uniform lettering.

When it is remembered that in no previous great Exhibition in England has there been any attempt on a serious scale to establish the principle of group exhibits, it would be churlish to withhold expression of warm admiration for the goodwill and kindness shown by exhibitors when faced with a novel principle, the application of which seemed designed solely to hamper their own inventiveness and notions of publicity. It is also fair to say that the great majority of them have expressed strong satisfaction with the results, and some of those who were most opposed at first to the idea of co-ordination have since been most generous in expressing their appreciation. Administratively, from the side of the Exhibition, and economically, from the side of the exhibitors, it is impossible seriously to gainsay the merits of the grouped display of exhibits, and still less to doubt the attractiveness of co-ordinated decoration in the eyes of visitors. It is only necessary to summon up a mental picture of what the Palace of Industry would have been if no more had been done than to lay down a plan of gangways and blocks of space, allowing exhibitors to

pick out the sites they thought most desirable as they came along, and leaving them to build their stands of such materials, shapes, and colours as seemed best to each of them. Decoratively the result would have been chaos, illumined, it may be, by flashes of lightning (where an exhibitor had secured a brilliant design), but still chaos.

Wembley 1924 afforded experience of the many pitfalls in the way of those responsible for suggesting and approving co-ordinated schemes of display. In that light it should be possible in future Exhibitions to lay down simple rules for governing the relationships between exhibitors who are parties to a joint scheme. Such a scheme, when accepted by an overwhelming majority of participants, ought not to be imperilled, still less destroyed, by any cantankerous individual of so unclubbable a nature that the idea of co-operation merely stirs in him the desire for resistance. The aggregate number of such people is extremely small; most exhibitors are more than content to leave their interests in the hands of a trusted committee of their own appointment and the technical adviser whom that committee may appoint to prepare and supervise the scheme. When 90 per cent. of the participating exhibitors have inspected the scheme and approved it, probably after considerable amendment of the first draft, it is only reasonable that there should be sufficient power vested in the committee to carry it through to the advantage of all concerned, and with the considerable saving in expenditure which quite certainly follows "mass production" in stand fitting, as in most other things. Organised efforts of this kind were impossible ten years ago, but the growth of Trade Associations during and since the War has made possible a measure of co-operation in Exhibition work. This extends to the arts of display an opportunity of achieving a sense of orderliness and proportion already manifested in other industrial fields of activity.



FIGS. 76 AND 77.—PARTS OF COSMO CLARKE'S FRIEZE,
CHEMICAL HALL, WEMBLEY, 1924.



J. Emberton (Westwood and Emberton).

FIG. 78.—LEATHER HALL, PALACE OF INDUSTRY.



FIG. 79.—HALL OF BRITISH DECORATIVE TEXTILES, TURIN EXHIBITION, 1911.



J. Hubert Worthington.

FIG. 80.—PORTICOS TO COTTON AND WOOL SECTIONS:
NORTH WALK, PALACE OF INDUSTRY, WEMBLEY, 1924.

CHAPTER IV.—TEXTILES

The Shop Window—Turin, 1911—Fashions Fair, 1924—Manufacturing Exhibits—Display of Fabrics—Mannequin Theatres and Parades—Pictures made of Dress Materials—Cotton, Wool, Lace, Silk, Linen, and Miscellaneous.

CHIEF among the exhibits which call for notable performance in the arts of display are textiles of all kinds. The Wembley Exhibition of 1924 has been described as the Shop Window of the Empire, and all great Exhibitions may be regarded in the same light, just as the smaller specialist Exhibitions, especially those which look for success to the wholesale buyer only, can be considered as show-room counters rather than shop windows.

Just as the draper in a West-End thoroughfare has to rely on the skill of his window-dresser to attract attention, so the display of textiles in a great Exhibition calls for window-dressing in its largest and best sense. That is not to say that the methods employed in a shop window are especially suitable for an Exhibition. Many of them are quite inappropriate, for the problems are different. A shop window can be, and should be, re-dressed constantly with a continuous change of commodities. An exhibiting manufacturer, on the other hand, has to make up his mind what are his best and most novel goods, and to keep them on show, without material variation, during the period of the Exhibition. The practice of the best shop-window dressing need not be imitated, but only the principle that no method of artistic presentment is too good to be employed.

An early example, and a British example, of what has been called the "gallery system" of treating Exhibition halls, can be recorded in the case of the International Exhibition at Turin in 1911. I quote it with the more pleasure because it was due to the vision of Sir Frank Warner, K.B.E., himself a manufacturer of silk fabrics of outstanding beauty and an expert in all matters relating to great Exhibitions.

He laid it down as a fundamental condition at Turin that the stands of British exhibitors of decorative textiles should not be treated as a series of booths, in the old tradition, but that the available space should be divided into a series of galleries through (instead of outside and around) which the visitors would pass. Fig. 79 shows how simply and well this was carried out in practice. It will be noticed that there is practically nothing in the way of structure, as the textiles were used to cover the gallery walls, and the floor coverings, similarly, were exhibits. This is an appropriate place to record that the experience, example, and support of Sir Frank

Warner were of great value to the Wembley Management during 1923 in securing the assent of puzzled exhibitors to a method of planning and display in the Palace of Industry which cut across some of their most cherished practices. His own admirable exhibits in two sections at Wembley are illustrated in Figs. 105, 120, and 121. But before Wembley opened, there was an admirable example of what can be done in the Fashions Fair Exhibition held at the White City early in 1924. Mr. W. Braxton Sinclair devised a uniform scheme in three of the Shepherd's Bush buildings with stalls and rotundas decorated in old gold and ivory. The velaria provided a striking feature in an architectural composition of much charm and interest (Figs. 91, 92, and 94). One of the problems of the display of textiles is how they are to be made interesting. Dress materials offer an immediate solution in the mannequin, who is a peculiarly valuable factor in display because she imports human interest and, above all, movement. There is no exhibit so successful as the moving exhibit, a maxim which should be drilled into every exhibitor with all the persuasion that can be employed. The spirit of the museum should be avoided, but it must be recognised that for some industries no movement can be devised that is related closely to the exhibits themselves. In such cases recourse can be had to moving statistics of which more will be said later. The mannequin parade may be taken as the most popular method of displaying textiles, but it is limited to dress materials. At Munich, 1922, the exhibits of fashions were ingeniously and closely associated with the galleries in which furniture was displayed. Placed centrally in relation to those galleries were a lounge and tea-room where mannequins paraded between four and six every afternoon, and the attractiveness of the show was heightened by music.

In the Wool Section at Wembley, 1924, a mannequin parlour was provided and furnished with very comfortable tip-up seats. The mannequins entered the parlour—it might not unreasonably be called a theatre—from dressing-rooms which opened on to a platform, where they appeared through curtains and descended by three broad steps to the central arena with those languorous movements peculiar to their profession. Mr. Eric Morley's planning of this parlour is given in Fig. 81. Similarly, in the Lace Section several parades a day took place, but the lack of ground-floor space for an adequate arena led to a staircase being made the chief feature of the *mise en scène* (Fig. 66).

It is obvious, however, that mannequin parades give the opportunity of movement only in the case of the more expensive and attractive dress materials.

The main possibility of movement is in working exhibits showing manufacturing processes. Unquestionably the finest and most complete show of this kind ever seen was in the Cotton Section at Wembley, 1924. The Cotton Textile Industry Committee, which included representatives of all the principal Associations in the industry, had for its Chairman and Vice-Chairman Mr. Fred Holroyd and Mr. Swallow, and for its Honorary Secretary Mr. Frank Nasmith, the energetic editor

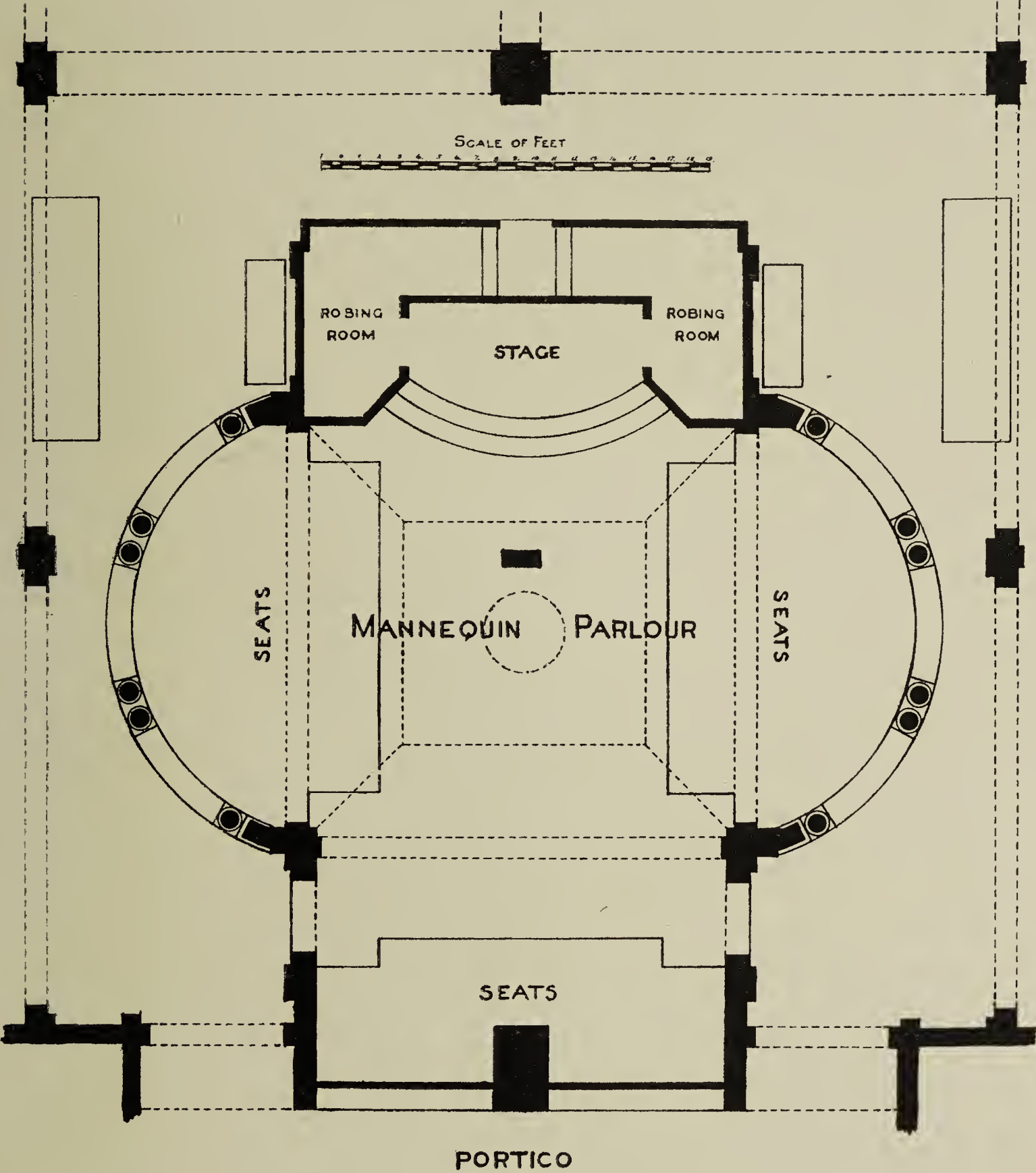


FIG. 81.—WOOL SECTION, WEMBLEY, 1924: PLAN OF MANNEQUIN PARLOUR.

Eric Morley.

of *The Textile Recorder*. Under their auspices the Association of Textile Machinery Makers arranged a joint exhibit, which included practically every stage of manufacture from the treatment of the raw cotton to the weaving of elaborate fabrics. The only exceptions were a very few processes, which either by reason of their extreme noisiness or other disadvantages, made them unsuitable elements in an Exhibition hall. Nothing at Wembley was more impressive than this presentment of the power and range of the vast industry of Lancashire, and nothing held more closely the attention of visitors during the hours when the machines were at work. Needless to say, there was no attempt at any decorative treatment of the great subsection of the Cotton Exhibit which housed the machines (Figs. 84 to 87). It was a factory display, and shown under factory conditions, cut off by firebreak walls from all other sections in the Palace of Industry, its openings protected by fireproof doors and the general safety of the whole insured by a sprinkler installation. It was a group exhibit in the best sense, to which many firms contributed in a spirit of industrial patriotism, marking their pride in the achievement of textile machinery makers, unequalled the world over. Opening from this factory-like hall was a series of halls, divided into stands on which were displayed the finished products of the cotton manufacturers from the simplest fabrics to the most luxurious cotton velvets which vie in appearance with the products of the silk looms. All these stands were devised under the direction of the Committee's architect, Professor Hubert Worthington, who also designed the handsome porticoes on North Walk which gave entrance to the Cotton and Woollen Sections (Figs. 80, 88, 89, 98, and 99). Throughout the whole Cotton Exhibit the uniformity of design and colour and velarium treatment in the various minor halls gave a sense of orderliness and repose which symbolised the dignity of the industry.

The entrance portico and its inner hall were most appropriately the home of the raw material which the Empire yields for the use of the cotton manufacturer. Here was evidence of what has already been achieved towards the aim of making Lancashire independent for its raw material of all sources outside the Empire. Still more was it a hopeful prophecy of the ultimate success of those efforts which are being continually pressed to fruition by the bodies responsible for this part of the Cotton Exhibit—namely, the Empire Cotton Growing Corporation, the British Cotton Growing Association, and the Cotton Associations of Liverpool and Manchester. Finally, the display of all that cotton means to the United Kingdom and to the Empire at large was summed up in the continuous display, in a special Cinema Hall, of films illustrating every phase of the industry.

To sum up, the Cotton Textile Industry Committee saw their task big, and saw it whole. They grasped the need for the recital of a continuous and a coherent story, in which each chapter told an essential part, and the parts were all necessary to the presentment of an ideal group exhibit.



J. Hubert Worthington.

FIG. 82.—UNDER THE COTTON PORTICO: THE RAW MATERIAL: WEMBLEY, 1924



FIG. 83.—HALL OF EMPIRE RAW COTTON.

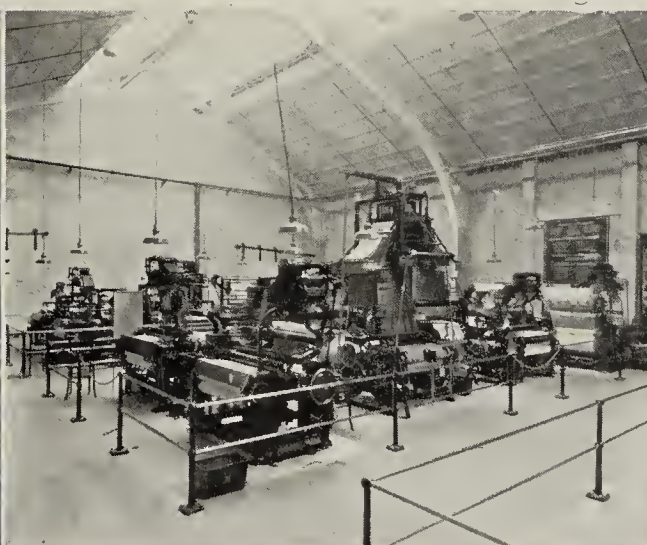


FIG. 84.—LOOM SECTION: COTTON MACHINERY HALL.

PLATE XXXV.

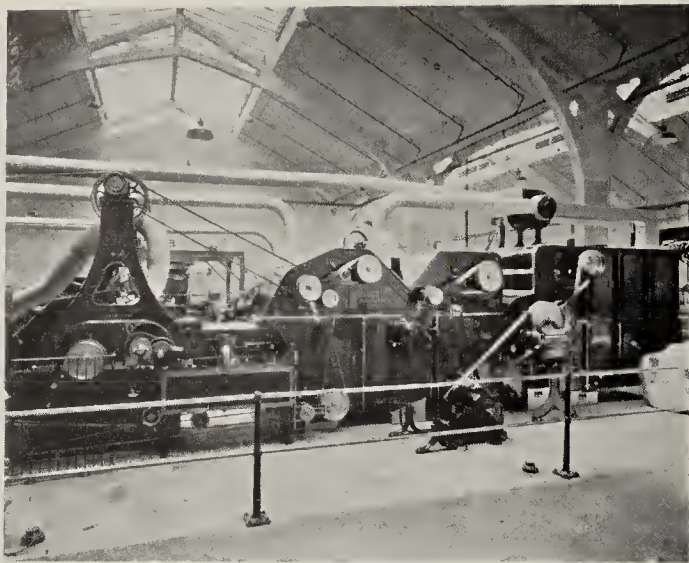


FIG. 85.—BLOWING-ROOM MACHINES.



FIG. 86.—PREPARATION AND SPINNING.

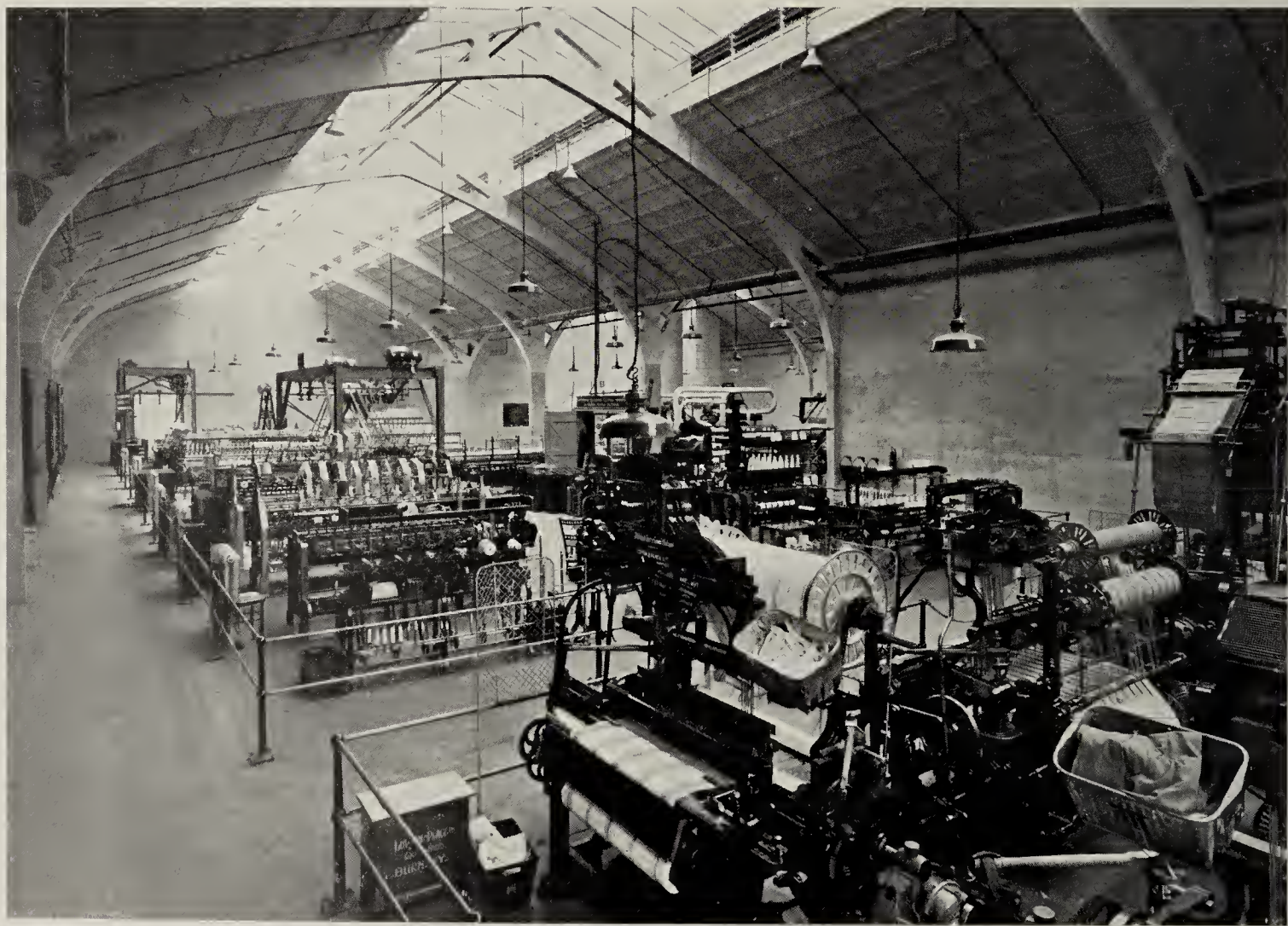


FIG. 87.—TEXTILE MACHINERY WORKING EXHIBITS:
COTTON SECTION: PALACE OF INDUSTRY, WEMBLEY, 1924.



FIG. 88.—HORROCKS', WEMBLEY, 1924.



FIG. 89.—IN THE COTTON SECTION, WEMBLEY.



FIG. 90.—ENTRANCE FRONT TO CO-ORDINATED EXHIBIT OF SILK ASSOCIATION.

Hendry and Schooling.



FIG. 91.—A ROTUNDA.



FIG. 92.—FASHIONS FAIR, WHITE CITY, 1924.



FIG. 93.—LINCOLN BENNETT EXHIBIT: SOUTH WALK: PALACE OF INDUSTRY, WEMBLEY, 1924.

Clough Williams-Ellis.

I have already referred to the mannequin show in the Wool Section, but the Wool Textile Exhibitors' Committee were also careful to add the attractions of a working exhibit, well represented by tapestry-making machines. Associated with them was a large range of stalls, all carried out to a design, uniform in architectural treatment, colour, lettering, and velaria, prepared by Mr. Eric Morley. Mr. Garnett (the Chairman), Sir Henry Whitehead (the Vice-Chairman), and Mr. Burton (the organiser of this co-ordinated scheme), achieved a notable success.

I think it fair to say that in the display of the fabrics themselves in the Cotton and Wool Sections there was a little lack of imagination. At Munich, 1922, there was an impressive exhibit of an artificial silk which was shown in all its uses by a room completely furnished with materials made from the initial product. The carpets, felt borders, chair coverings, curtains, etc., gave a convincing picture of its universal possibilities far more impressive than any display on a stand or in a show-case could possibly have done.

At Gothenburg, 1923, a very attractive show was made of materials for men's clothes. Necessarily of dull colours and of practically uniform textures, such fabrics can ordinarily present no more attractive picture than is afforded by so many "suit-lengths" displayed in a tailor's shop. The Gothenburg exhibitors employed a notable artist to prepare some big designs of the advanced, and to many English eyes rather inexplicably crude, school which Sweden now follows. These were carried out stencil fashion in pieces of the brightest-coloured fabrics available—it is to be remembered that the fancy waistcoat does give some cheerful opportunities when seen against a white background—and the duller colours were graded in a pleated dado hung below the pictures. The octagonal columns were covered with a suit material of a light neutral tone and the rest of the architectural features were painted an Indian red. Fig. 100 shows the novel effect produced by thus treating the walls of the textile gallery, otherwise equipped only with comfortable chairs, from which the visitor could survey with heightened interest the ingenious and, indeed, amusing method employed in presenting fabrics rather dreary in themselves when seen in bulk.

Silk, whether natural or artificial, gives great opportunity of display by reason of lustrous and varying textures and the rich range of colours in which the fabrics are made. The show at Wembley, 1924, was worthy of the opportunity. The Silk Association of Great Britain organised the exhibit, and employed Mr. Duncan Hendry (Hendry and Schooling) to design a uniform scheme of stand construction, which he did with skill. The area was small and intersected by two narrow gangways, with a frontage to the northern end of South Walk which Mr. Hendry furnished with a simple and effective façade (Fig. 90). Where all individual exhibits were well set out it is difficult to particularise, but Courtaulds' show was especially attractive by reason of its rich range of prismatic colours.

The Courtauld stand affords a good example of the main principle which

should govern the arts of display—namely, that it is their function to make everything look at its best. Beautiful as were the fabrics shown, it is true that in many another textile exhibit at Wembley there were fabrics as exquisite both in pattern and colour, yet the fact remains that the Courtauld fabrics looked far better than any others. The reason is not far to seek: it was due to exceedingly skilful illumination. The Silk Section was covered in by a simple but handsome velarium; and the lamps normally provided for general illumination were omitted. On the Courtauld stand itself there was no general top lighting; no lights were visible except a few standard lamps, but these were sheltered from the eye by decorative yellow shades. The chief source was small invisible “flood-light” lamps fixed on the floor and throwing the light upwards on to the fabrics. This method not only gave full value to brilliance of colour, but also, and especially, emphasised the pattern. By way of comparison it was interesting to observe the lighting of the Mannequin Parlour in the Wool Section. This was originally done by large ornamental hanging electroliers, but it was found that the dresses did not look their best. It was too big a task at that juncture to alter the whole scheme of the Parlour in order to allow of upward lighting, and a compromise was reached in the retention of top lighting, but so arranged that the illumination was thrown down directly on the mannequins.

It can be taken as established that the best results are obtained where the source of light is altogether cut off from the visitor's eye. As to whether the light should be directed to the exhibit from above or below or from the sides is a matter for argument. There are no doubt cases where the character of the thing to be illuminated suggests top lighting, but I think they are in the minority. The broad aim which should govern lighting displays, particularly with regard to fabrics, is to get the results that are seen in the theatre. Modern theatrical lighting gives the greatest possible value to the quality and colour of the fabrics worn by performers. They are engaged in an art of display, and their methods are therefore likely to be worth studying.

Another general examination to be made in the Silk Section was the comparative merit of varying neutral tints as a background for brilliant colours. The Courtauld stand was painted a warm cream, with almost a definite hint of yellow. Another stand near by, on which less brilliant fabrics were displayed, was painted a grey, which perhaps set out to be French grey, but actually was more like battleship grey. In this case neutrality in tint was carried too far; the colour was not merely neutral, it was dead. There is no more elusive tint than French grey, and in the hurly-burly of exhibition-making it is difficult to get painters to achieve such fine selections of tint as are necessary if a wholly satisfactory grey is to be secured. A warm cream colour is safer.

Francis Hinde and Sons' display also had a touch of personal distinction (Fig. 97). The Celanese show had perforce to be accommodated some distance



W. Braxton Sinclair.

FIG. 94.—VELARIUM TREATMENT, FASHIONS FAIR, 1924.



Eric Morley.

FIG. 95.—WOOL SECTION, WEMBLEY, 1924: OUTSIDE OF MANNEQUIN PARLOUR ON THE RIGHT.



J. Emberton (Westwood and Emberton).

FIG. 96.—IN MISCELLANEOUS TEXTILES SECTION, WEMBLEY, 1924:
I. AND R. MORLEY'S MACHINERY AND DISPLAY EXHIBITS.



Duncan Hendry (Hendry and Schooling).

FIG. 97.—IN SILK SECTION, WEMBLEY, 1924.

PLATE XL.



FIG. 98.—IN COTTON SECTION, WEMBLEY, 1924.



FIG. 99.—REVOLVING FIGURE IN COTTON SECTION.



FIG. 100.—TEXTILE DISPLAY, GOTHENBURG, 1923.



FIG. 101.—A COMPARATIVE EXHIBIT: NEEDLE MAKING SEVENTY YEARS AGO AND NOW: WEMBLEY, 1924.



FIG. 102.—SPACIOUSNESS OF DISPLAY AT GOTHENBURG EXHIBITION, 1923.

away in a separate bay, but this also did justice to the notable developments of tissues which owe nothing to the silkworm.

Wool, cotton, lace, and silk having been dealt with under a broad classification, there remain linen and a large range of industries, either textile or closely associated with textiles, that have somehow to be classified. At Wembley linen was mainly represented in the Palace of Industry as a subsection of the Ulster Pavilion, with an interesting linen-weaving exhibit and displays of all manner of fabrics, Scottish manufacture finding its place in Hay and Robertson's separate pavilion in the grounds. The rest (other than decorative textiles used in furnishing, which were grouped in another section with furniture) were amalgamated in a separate group under the general heading of Miscellaneous Textiles. Here there is no Association or Federation that can act for exhibitors, who must therefore be dealt with individually. At Wembley, 1924, however, negotiation secured the acceptance of a more or less uniform treatment of the section, nearly all of which was designed by Mr. J. Emberton and Mr. Clough Williams-Ellis. Necessarily rather miscellaneous in display as well as in name, the section included some interesting moving exhibits. I. and R. Morley showed hosiery knitting machines at work, and the illustration of their gallery (Fig. 96) shows how well Mr. Emberton's full velarium treatment worked out. Still, I am constrained to say that neither Gothenburg nor Wembley came within hail of Munich in the skilful invention of velaria. Abel Morrall, Ltd., who made needles at the 1851 Exhibition, showed the machine they then employed in making needles, of which Queen Victoria accepted a gift, and also their automatic combination stamping and eyeing machine of to day, which similarly turned out needles for the acceptance of Queen Mary on one of her many visits to Wembley. That is the kind of comparative working exhibit which never fails to attract attention, and has a definite educational value as marking developments in manufacturing processes (Fig. 101). Hats, represented by Lincoln Bennett, registered a parallel development, but in the march of fashion, by a series of silk hats ranging from the days of the Regency bucks down to the less romantic cylinder of to-day, and present methods of manufacture were represented on a little cabinet cinema (Fig. 93).

Eastman and Son's stand was by Mr. McKnight Kauffer, and characteristic of his very personal quality of design (Fig. 103).

CHAPTER V.—BUILDING, DECORATING, FURNISHING, AND ALLIED TRADES

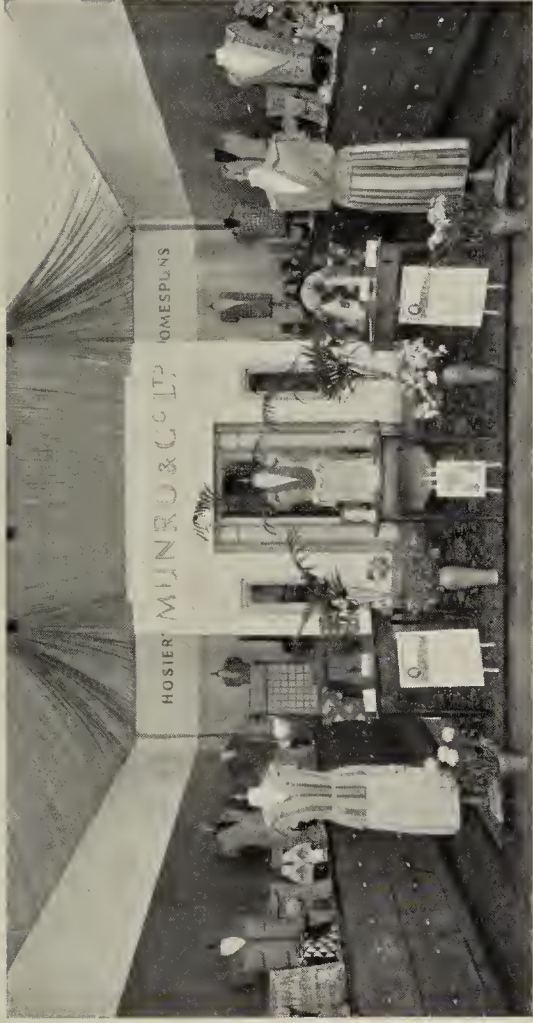
Stand Building with Permanent Materials—Complete Houses, New and Old—Gigantic Safes—Furnished Rooms—Carpets and Linoleums and Hangings.

THE building and decorating trades have a certain advantage over other industries in that these Exhibition stands can themselves be constructed wholly or mainly of the products they desire to show. At a time when one of the chief problems for the statesman and the economist is the provision of houses at a cost which will enable them to be let at an economic rent, there is nothing in which Exhibitions can render greater service than in demonstrating improved building methods which may tend to achieve that desirable result. The difficulties are twofold; for a complete house or cottage is a costly exhibit in itself, and takes up a lot of costly exhibiting space, and the conditions of construction within an Exhibition are so artificial that nothing can be proved from the cost of constructing such an exhibit. The best hope for such exhibits contributing something definite to the sum of knowledge is when the Exhibition is a wholly special enterprise conducted on a site which enables the cottages to remain there *in perpetuo*, and to be sold or let for ordinary habitation. This was done with success in three notable instances, the £150 Cottage Competition at Letchworth, the competition for £350 and £500 houses at Gidea Park, Romford, and the sporting little show at Merrow, near Guildford, organised by Mr. St. Loe Strachey in the hope of producing the £100 cottage. All these figures now belong to that other economic world before the War to which the housing expert looks back with wistful memories. But a good deal can be done within the artificial limits of an ordinary Exhibition, especially with such types of cottages as are built of standardised sectional material which is prepared in the main beforehand, and only assembled, with the minimum of building labour, on the site. At Munich in 1922 there was a group of a dozen or so little houses, mainly of timber, and at Gothenburg in 1923 some well-planned and ingeniously equipped wooden houses showed how wisely Sweden seeks to utilise her immense forest areas to produce for export complete dwellings. But rightly or wrongly, the timber house has never won its way in England, despite strenuous advocacy, for reasons connected with climate, security for loans, insurance rates, building bye-laws, and other mysteries which it would be inappropriate to examine here. But these reasons and others were strong enough to stand in the way of making Wembley the *locale* for a com-



E. McKnight Kauffer.

FIG. 103.—WELL LIGHTED DISPLAY IN SHOP-WINDOW FASHION, WEMBLEY, 1924.



J. Emberton.
FIG. 104.—VELARIUM IN MISCELLANEOUS TEXTILES SECTION.



Duncan Hendry.

FIG. 105.—A SILK DISPLAY.



FIG. 106.—MAPLE'S OLD EAST ANGLIAN HOUSE, WEMBLEY, 1924.



FIG. 107.—IN THE MAPLE HOUSE, WEMBLEY, 1924:
A DINING-ROOM OF THE QUEEN ANNE PERIOD.



FIG. 108.—PANELLED ROOM: BRITISH COLUMBIA BUNGALOW: CANADIAN PAVILION, WEMBLEY, 1924.



FIG. 109.—U.K. FORESTRY, WEMBLEY, 1924: PAVILION OF HOME-GROWN TIMBER EXHIBITS.



FIG. 110.—INTERIOR OF HOUSE IN FIFTEENTH CENTURY STYLE: U.K. FORESTRY.



Sir Robert Lorimer, A.R.A.

FIG. III.—VILLAGE HALL FOR SCOTTISH FORESTRY EXHIBIT, WEMBLEY, 1924.



Harold G. Turner.

FIG. II2.—HOUSE IN FIFTEENTH CENTURY STYLE, FOR ENGLISH FORESTRY EXHIBIT, WEMBLEY, 1924.

prehensive exhibit of little houses which would have demonstrated where we stand in this most important national problem. Near the British Government Pavilion was built a pair of houses on the "Non-plus" system, which showed a novel and interesting method of timber roof construction, and in the Canadian Pavilion was set up a bungalow from British Columbia, but rather to show panelling and other woodwork than to exhibit the bungalow as a unit (Fig. 108). Hampton and Oetzmann built little houses also, but rather as frames for their exhibits of furniture than as demonstrations of new and specially economic methods of house construction. Maple's old East Anglian house, re-erected near the Stadium, made a charming setting for a fine collection of antique furniture, but was not intended to constitute any solution of housing perplexities (Figs. 106 and 107). Similarly, the fine timber house in a mediæval manner, which formed the main exhibit of the British Forestry Committee, was a delightful example of *de luxe* building in a traditional fashion (Figs. 110 and 112), but it had, and was intended to have, no economic significance in relation to housing. It comes to this, that a general Exhibition cannot stage a really convincing and helpful show of housing methods unless (a) a normal site can be found for cottages on the fringe of the grounds, so that when the Exhibition is over, the site can be cut off, and the houses occupied in the ordinary way, or (b) the cottages are of a standard sectionalised construction, so that they can be taken away and re-erected elsewhere, instead of being wastefully demolished, as is inevitable with structures of brick, concrete blocks, and so forth. There is a further and valid objection to the alternative (a)—viz., that an Exhibition is bound to draw examples of freak construction, and still worse of freak appearance, and of such various designs that a group of Exhibition cottages must necessarily be a jumble of ill-assorted objects, whose permanence might make an eyesore in the locality. The only seemly way of conducting such an Exhibition would be to give large powers to a consulting architect to demand such modifications of the designs of the proposed structures as would secure a decent minimum of co-ordination in the scheme as a whole. That should not be impossible, but it would raise some criticism on the ground that it was cramping the individuality and invention of the exhibitors of new methods.

My own view, for what it is worth, and it is based on practical experience of the housing question, is that stone, brick, concrete, and timber are likely to remain the best materials for house walls, and that combinations of metal and fancy materials constructed in a factory and conveyed to the building site will not yield a lasting solution of present difficulties, though they may furnish a temporary palliative. Fig. 111 shows the charming and simple little Village Hall of Scottish timber designed by Sir Robert Lorimer, A.R.A., to house the Scottish timber exhibits.

So much for the Exhibition possibilities of complete structures; but there

remains the display of building materials and methods and of the endless varieties of articles of equipment and decoration. In this age of concrete, and in an Exhibition which was in itself an apotheosis of modern methods of reinforced concrete, and of the problems of design which those methods entail, it was natural that Wembley should yield notable exhibits of Portland cement. The opening of Wembley in 1924 marked the centenary of the British invention of this foundation material of plastic architecture, and the Associated Portland Cement Manufacturers made full use of the ideal atmosphere of publicity which the occasion and the year afforded. The Building Section in the Palace of Industry was entered through a noble portico built to the design of Mr. Vincent Harris (Fig. 40), and dedicated to the uses of Portland cement, and the attractive element of movement was given by a miniature working model of a cement factory. In the eastern area of the grounds, and facing the Horticultural Exhibit, was a long pavilion to the design of Mr. Clough Williams-Ellis, which showed the multifarious uses to which concrete can be put in the making of stable fittings, telegraph poles, garden ornaments, and the like (Fig. 312). An important subsection of any British Exhibition of building equipment is that devoted to the characteristic British industry of safe and strong-room building, and the Cement Portico in the Palace of Industry was flanked by two noble exhibits, of Chubb and Chatwood, pleasantly vying with each other in the showing of gigantic strong-room doors, bristling with bolts and with all manner of uncanny devices for defeating the criminal, yet, despite their weight, swinging almost at a touch (Figs. 114 and 115). The impressive character of the two great round doors could not be better marked than by Mr. Raven-Hill's diverting drawing of one of them, which he kindly allows me to put alongside the more solemn transcription of the camera. Another great industry which lends itself markedly to interesting display is the production of kitchen ranges, but it is a subsection which gives the Exhibition-planner some difficulty, because it ought to be sited against an outside wall in order that the flues may be conducted safely to the outer air. It is a type of exhibit which lends itself admirably to historical comparisons, as was seen at Wembley in the case of Sidney Flavel's contribution.

In the Palace of Industry they erected a kitchen range which was shown at the Great Exhibition of 1851, sold from there to Paris, where it was fixed and used for many years, then damaged somewhat during the troubles of the Commune, ultimately bought back by the firm as a curiosity, and shown at Wembley more than seventy years later than its first public appearance, a pleasant symbol of admirable and enduring workmanship.

Although lighting systems are an essential part of the equipment of a building, the immense importance of both gas and electric light justified these appearing in individual classifications, and their display at Wembley has already been dealt with as typical of group exhibits in Chapter III. Another very typical sort of

British manufacture, in which we remain unbeaten and, indeed, hardly approached, is the making of steel windows and casements, which, in the case of Henry Hope and Sons' exhibit, showed themselves capable of ingenious and artistic display in a hall devised by Mr. P. Morley Horder (Fig. 116). The building trade is so miscellaneous in its character that the unified display of its products may well drive the organiser of Exhibitions to something like despair, but at Wembley a wide assortment of goods found a seemly home in a hall designed by Mr. C. Williams-Ellis, in which the outstanding features were two gay little structures showing

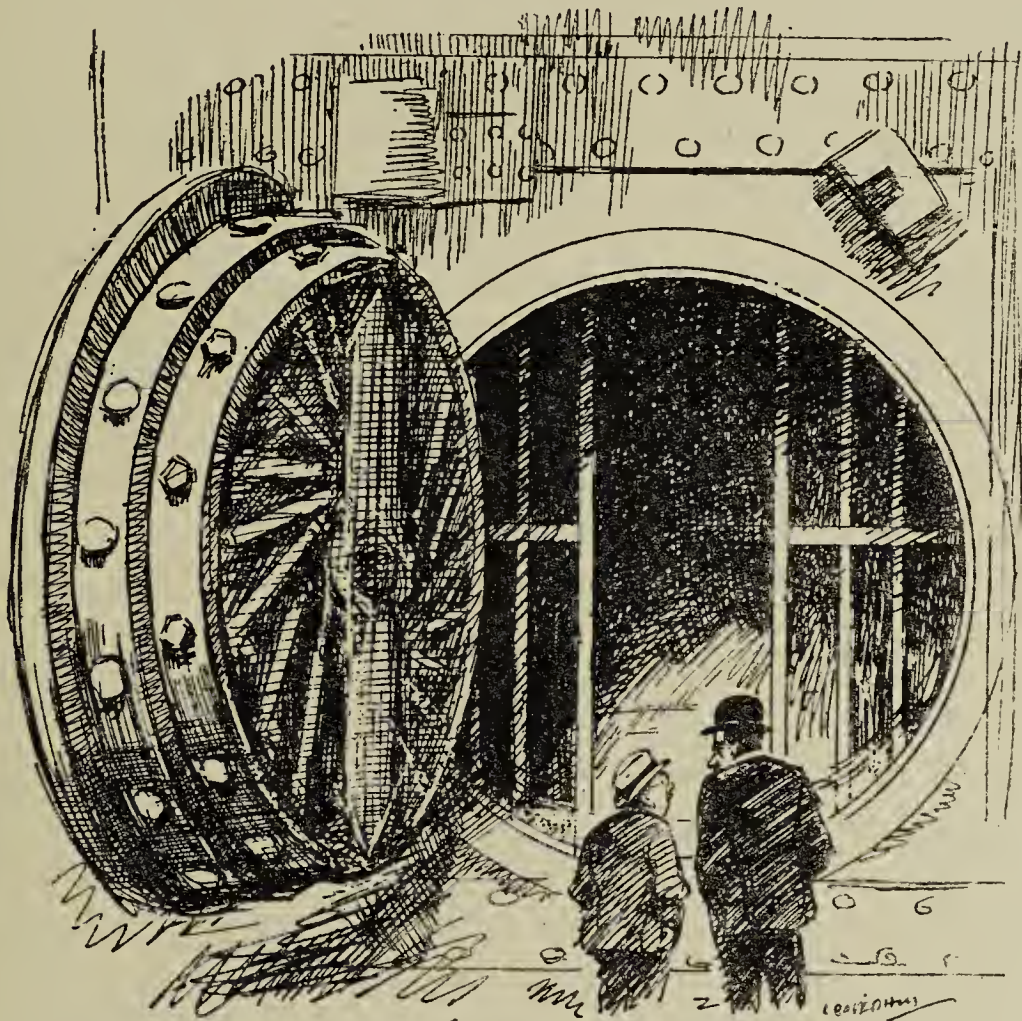


FIG. 113.—MR. RAVEN-HILL ASKS "EVOE" A QUESTION:
"DO YOU KEEP YOUR MONEY IN A SAFE LIKE THAT?"

By kind permission of the proprietors of "Punch."

the application of various types of Welsh slates (Fig. 119). Interest was maintained in a subsection otherwise not very entertaining, by periodical demonstrations of the ancient and fascinating craft of slate splitting and cutting, and this saved a corner of the Palace of Industry from the museum atmosphere which is fatal to effective publicity. The Building Trades Exhibitions held at Olympia at regular intervals have shown some good examples of the display of building materials. Figs. 117, 139 and 140 illustrate good exhibition stands built of bricks; Fig. 118 a stand for paints.

The more popular side of home-making dedicated to furniture, decorative textiles, and floor coverings was housed at Wembley, 1924, in a section entered by a portico on East Walk, facing the Building Portico. The fact that all modern decoration must be more or less based on tradition was emphasised by the form which Sir Charles Allom gave to the portico forming part of his firm's exhibit, a gatehouse in the Tudor manner, through which the visitor entered a room panelled, decorated, and furnished to emphasise the charms of the early Renaissance in England. Opening from it was a Georgian room devised by White Allom as a setting for Mr. Isaac's collection of eighteenth-century furniture. Three fine rooms by Waring and Gillow also attracted much attention as will be guessed from the coloured drawings reproduced in Figs. 122, 131 and 132. Other galleries were devoted to the decorative fabrics of such world-famed firms as Turnbull and Stockdale (Fig. 123), Warner and Sons (Figs. 120 and 121), and Simpson and Godlee, all of whom also participated with Waring and Gillow in giving the air of an eighteenth-century arcade to the internal gangway on which these spaces abutted. In no section was the "gallery system" more inevitable for proper display than in the case of furniture and decorative textiles, and nowhere better employed than in the charming rooms which formed the Waring and Gillow exhibit. Lusty and Sons gave a delightful display of Lloyd Loom furniture in two rooms and a trellised lounge (Fig. 124). The most striking show of floor-coverings was the combined display of four of the principal makers of linoleum (Figs. 128 to 130). A range of several bays was treated as a single design by Mr. Oswald Milne and Mr. Paul Phipps, who gave to the scheme the quiet architectural quality so necessary in a case where the exhibits themselves yielded an infinite variety of colour and pattern. I confess, however, that the linoleum exhibit at Munich, 1922, struck me as even more interesting because it was more consistent. The Wembley show was framed in an arcade of wooden columns and railings which divided the four partners in the scheme from a central internal gangway and from each other. The German makers went a step further in implying their scheme by rejecting every material but linoleum. A big hall had its supporting columns and decorative pilasters wholly encased with linoleums in plain colours, and although the names of the many participating exhibitors were displayed in charming decorative panels above their respective groups of samples, the fundamental idea of linoleum, and nothing but linoleum, was emphasised more vigorously even than at Wembley, good as the latter display was. In other words, the Germans went the whole logical way in the creation of a group exhibit, and the emphasis on the product was accordingly more marked, and left a sharper impression on the visitor's mind. One Wembley feature was, however, exceedingly effective. A big roller travelled solemnly backwards and forwards over the floor of the bay occupied by the Linoleum Manufacturing Co. (Fig. 128). Each time it rolled, a fresh piece of linoleum lay upon



Vincent Harris.

FIG. II4.—CHUBB'S EXHIBIT. ON LEFT OF BUILDING SECTION PORTICO, PALACE OF INDUSTRY, WEMBLEY, 1924.



Vincent Harris.

FIG. II5.—CHATWOOD'S EXHIBIT, ON RIGHT OF PORTICO.



P. Morley Horder. Pictures of buildings by Clive Gardiner.

FIG. 116.—HENRY HOPE AND SONS' EXHIBIT, BUILDING SECTION, WEMBLEY, 1924.



L. Littlewood.

FIG. 117.—BRICKS: BUILDING TRADES EXHIBITION, 1922.



FIG. 118.—PAINTS: BUILDING TRADES EXHIBITION, 1924.



Clough Williams-Ellis.

FIG. 119.—HALL OF BUILDING INDUSTRIES (SLATE EXHIBITS IN FOREGROUND), PALACE OF INDUSTRY, WEMBLEY, 1924.

PLATE XLIX.



FIG. 120.—INTERIOR: WARNER AND SONS, DECORATIVE TEXTILES EXHIBIT, WEMBLEY, 1924.



FIG. 121.—ELEVATION TO 10 FT. GANGWAY, WARNER AND SONS, PALACE OF INDUSTRY.



Fig. 122 WARING & GILLOW—MODERN RENDERING OF CHINESE LACQUER ROOM
In Palace of Industry, Wembley, 1924.
*Blocks made by Alfred Craske, Ltd.
Printed at the Baynard Press, S.W.-9*



FIG. 123.—INTERIOR: TURNBULL AND STOCKDALE'S DECORATIVE TEXTILES, WEMBLEY, 1924.



FIG. 124.—LUSTY AND SONS: LLOYD LOOM CHAIRS, ETC.: FURNITURE AND DECORATIVE TEXTILES SECTION, WEMBLEY, 1924.



FIG. 125.—IN FURNITURE, ETC., SECTION:
SHAND KYDD LTD. WALLPAPERS.



P. Morley Horder.

FIG. 126.—SHANNON CORNER, PALACE OF INDUSTRY,
WEMBLEY, 1924: A PANELLED ROOM.



P. Morley Horder.

FIG. 127.—SHANNON CORNER: GEORGIAN FRONT ON 10 FT. GANGWAY AND SHOP WINDOWS FOR DISPLAY OF OFFICE EQUIPMENT.

PLATE LIV.



FIG. 128.—A NOTABLE DISPLAY MACHINE.

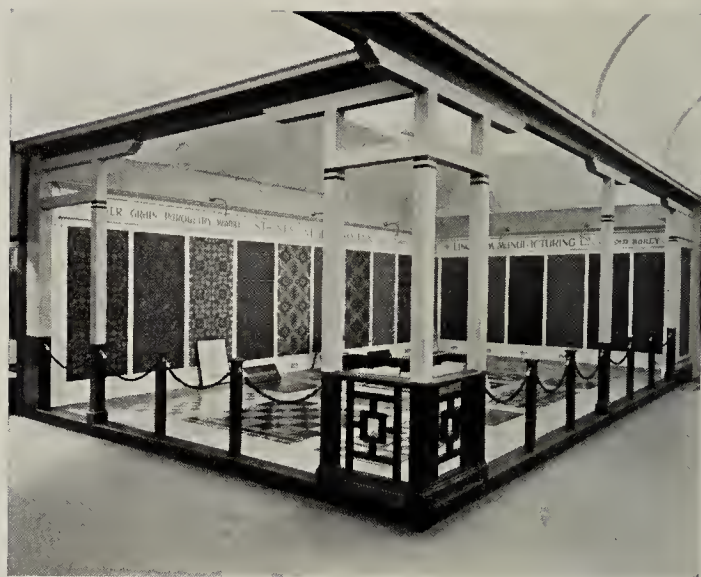


FIG. 129.—STAINES' LINOLEUM, WEMBLEY, 1924.



FIG. 130.—LINOLEUM HALL, WEMBLEY, 1924:
A JOINT EXHIBIT OF FOUR FIRMS.

Oswald Milne and Paul Phipps.



Fig. 131

WARING & GILLOW—MODERN BEDROOM IN SOFT TONES OF GREY
In Palace of Industry, Wembley, 1924.

*Blocks made by Alfred Craske, Ltd.
Printed at the Baynard Press, S.W.9*

the floor, and in a few minutes one could inspect what seemed to be an infinite range of patterns. Were it not for some small subterranean rumblings, I should have been driven to diagnose that black magic was at work; but it may be simpler to assume some prosaic sort of machinery, the trick of which I was unable to guess.

Carpets and rugs are difficult to display in a convincing manner. At Gothenburg, where in a general way space was more lavishly given to objects which require liberality in this respect (because, as I said before, that Exhibition enjoyed State and municipal subventions), a large and lofty hall was devoted to the display of these fabrics on wall and floor, leaving a large open area which gave dignity to the scheme. At Wembley the costliness of Exhibition space limited carpet display, broadly, to the methods ordinarily followed in a retail carpet warehouse, but Cardinal and Harford introduced the always valuable element of movement by installing a rug-weaving loom operated by picturesque natives.

Mr. Morley Horder was responsible for designing an interesting and unusual exhibit of office equipment, that of Shannon. It took the shape of the front of a pedimented Georgian building (Fig. 127), with one bay open to the gangway (Fig. 126) for the display of a fine panelled room, the rest of the ground storey being treated as a range of old-fashioned shop windows, through which the mysteries of modern duplicating machines could be seen in operation, in conjunction with a display of filing cabinets and other accessories necessary to the efficiency and comfort of hard-faced business men. Fig. 133 shows the Gazeway Lounge built by Gaze and Sons in the Palace of Engineering. The loggia was for the use and comfort of visitors at large; the furnished room was reserved for the "Beama" exhibitors.

There remains one phase of the arts of building and decoration which it is very difficult, for economic reasons, to include in a general Exhibition—viz., the Arts of the Church. The heavy materials are not usually the products of specialist firms, who are the backbone of Exhibitions, and the makers of stained glass and so forth are mainly individual artists who not only could not afford to pay for space, but ordinarily do their work only for specific buildings, and have little they can arrange to display for a long period. At Munich, 1922, however, the difficulties were overcome in an ingenious way.

A hall of considerable size was built in the form of a basilican church, partly of permanent construction and partly temporary, with side chapels and a baptistery, and the long nave was divided into two by a big organ, an arrangement which enabled three organs altogether to be installed. This exhibit was not self-supporting, because the exhibitors of stained glass and other artists paid little or nothing for their participation, but some revenue was obtained from the organ builders, from the makers of various floors, such as mosaic, etc., and from the exhibits of books, altar vessels, etc., in one of the chapels. The walls were covered with frescoes, mainly of a very advanced type.

Related to that exhibit, but quite separate from it, was a chapel of futurist character built in the grounds to the designs of one of the most prominent German architects, Peter Behrens. It was paid for by the Association of Brick and Tile Makers, and equipped with altar, side altar, and other ecclesiastical fittings. I thought the design odd rather than pleasant, but interesting (Fig. 134).

Adjoining the main church were two pleasant courtyards with gravestones and monuments of all kinds very well laid out with grass, etc., and not too crowded. The names of the artists were on neat plates by each headstone or monument. This sounds rather a melancholy exhibit, but it did not look so. In fact, it appeared quite natural in relation to the church, and as the grounds were walled in, the monuments could not be seen from the Exhibition grounds.

At Gothenburg, 1923, a lofty church and a chapel with a low-pitched roof formed part of the Exhibition buildings, but they were devoted entirely to a fine collection of Scandinavian ecclesiastical work of bygone days—pulpits, statues, tombs, etc., gathered together for the purpose of the Exhibition, but from the first intended also to enrich the permanent museum of the city, and paid for by the city (Fig. 135). Even Gothenburg provided no modern church to house its modern ecclesiastical art, and it is worth noting that for practically all the modern exhibits connected with the decorative arts, and not merely for those of ecclesiastical character—*e.g.*, furniture, pottery, metal work, etc., the rent charged to the exhibitors for space was trifling.

At Wembley, 1924, objects of decorative art paid no space rent when they were accepted for the Palace of Arts, to which nothing but high merit secured admission for an exhibit, but the total space available was inconsiderable in relation to the normal British output of fabrics, printing, furniture, etc., which can fairly be regarded as coming within the definition of objects of applied art. The large section in the Palace of Industry devoted to furniture and decorative textiles, including many exhibits as important artistically as those in the Palace of Arts, paid the usual space rent. In the matter of ecclesiastical art, Wembley must be said to have done well. One gallery of the Palace of Arts was built in the form of a lofty Basilica, to a most admirable design by Sir John Simpson and Mr. Maxwell Ayrton (Figs. 136 and 137). Although, strictly speaking, an Exhibition gallery, it was equipped throughout only with such objects as a church might need; glass cases and other elements of art gallery arrangement were rigidly excluded. Built with a main apse, at what would have been the east end, if orientation had been possible, the wall above the main altar was adorned with a magnificent decorative painting by Mr. A. K. Lawrence. Each of the six apsidal chapels was furnished by a different group of artists: this ensured not only a fair representation of widely varying schools of design, but also gave the changeful quality that is characteristic of most churches of interest (Fig. 138). It is practically impossible to secure an Exhibition of stained glass on a commercial basis. The cost to the artist of pre-



Fig. 132

WARING & GILLOW—GEORGIAN LIBRARY

In Palace of Industry, Wembley, 1924.

*Blocks made by Alfred Craske, Ltd.
Printed at the Baynard Press, S.W.9*



FIG. 133.—GAZEWAY LOUNGE, PALACE OF ENGINEERING, WEMBLEY, 1924:
GARDEN LOGGIA IN FOREGROUND, FURNISHED ROOM BEYOND.

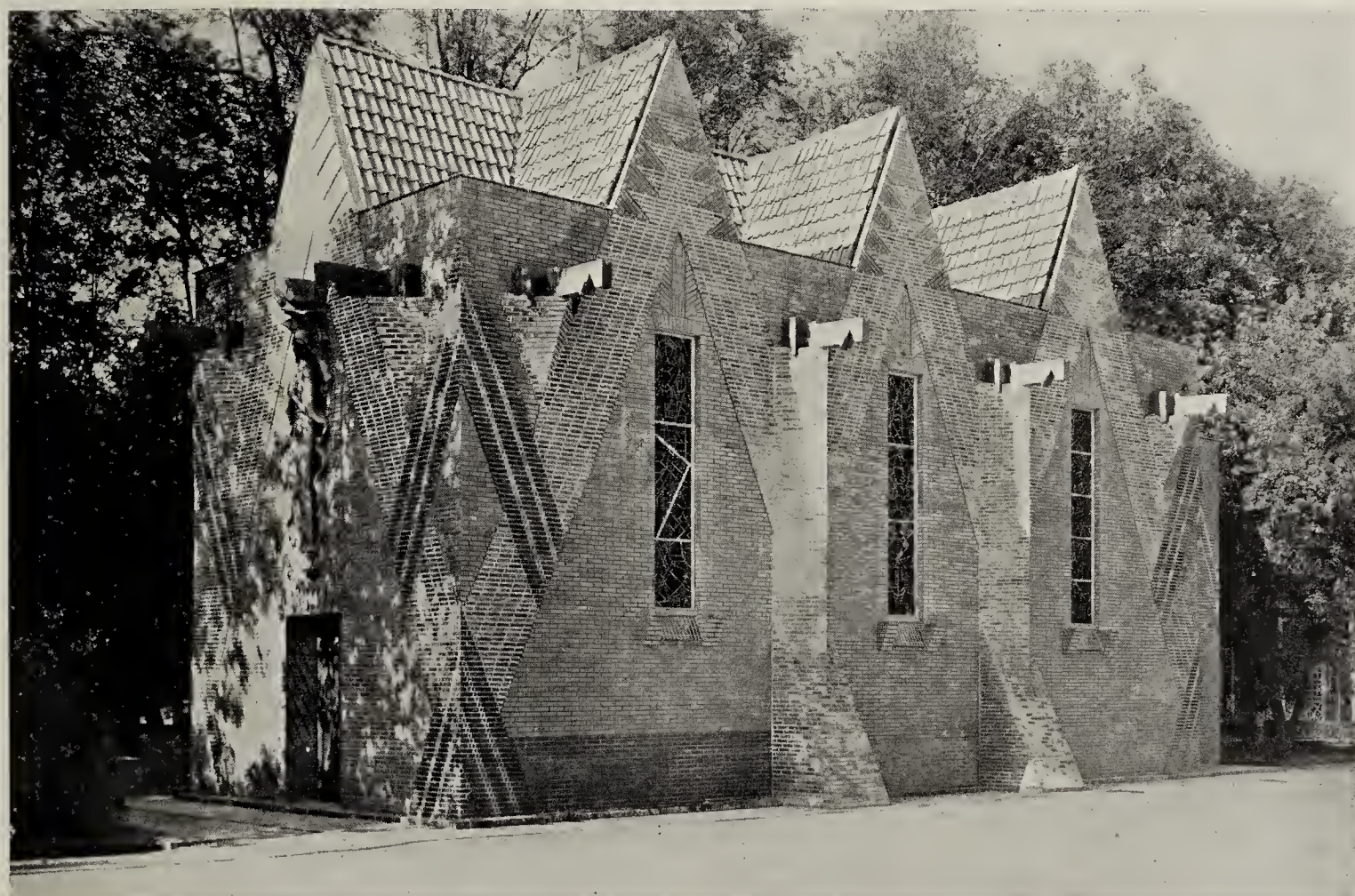


FIG. 134.—BRICK CHURCH BUILT IN GROUNDS OF
MUNICH EXHIBITION, 1922.

Peter Behrens.



Bjerke and Ericson.

FIG. 135.—INTERIOR OF CHURCH AT GOTHENBURG EXHIBITION, 1923
FOR DISPLAY OF HISTORICAL FURNITURE AND ORNAMENTS.



FIG. 136.—BASILICA, PALACE OF ARTS, WEMBLEY, 1924:
LOOKING WESTWARDS TOWARDS HIGH ALTAR.



FIG. 137.—BASILICA, LOOKING EASTWARDS.

Sir John Simpson and Maxwell Ayrton.



FIG. 138.—WAR MEMORIAL CHAPEL, BASILICA, WEMBLEY, 1924.
Altar by Sir Robert Lorimer, A.R.A. Reredos by Eleanor Fortescue Brickdale. Window by Douglas Strachan.



Fair and Myer.

FIG. 139.—BRICKS: BUILDING TRADES EXHIBITION, 1913.



Sir Edwin Lutyens, R.A.

FIG. 140.—BRICKS: BUILDING TRADE EXHIBITION, 1909.



FIG. 141.—FURNITURE EXHIBITS, MUNICH EXHIBITION, 1922.



FIG. 142.—PALACE OF ARTS, WEMBLEY, 1924:
ROOM OF 1815.

Designed by Professor Richardson, to give a general idea of a sitting-room of the time of Waterloo.



FIG. I43.—PALACE OF ARTS, WEMBLEY, 1924: A DINING-ROOM OF TO-DAY.

Designed by Lord Gerald Wellesley and Trenwith Wills; decorative panels by Alfred Palmer; work executed by W. H. Gaze and Sons.



FIG. 144.—DORMAN LONG'S STAND, PALACE OF ENGINEERING, WEMBLEY, 1924: STEEL STANCHIONS INSIDE MARBLE COLUMNS.

Sir Edwin Lutyens, R.A.

paring special work to fit the available openings is too great to permit of his paying space rent as well. At Wembley twelve artists made as many windows to fill the openings in the basilica, and thus provided a notable picture of present-day developments in this fascinating field. One of the main values of an Exhibition is to introduce to public notice new methods and new media, and Mr. J. Kerr Lawson's two great decorative pictures carried out in a mosaic of many-coloured papers yielded by their beauty and interest full justification of his inventiveness. The best thing that can be said in praise of the Basilica and its contents is that 99 per cent. of the men who entered it unconsciously doffed their hats—sound proof that the atmosphere of a sacred building had been achieved in what was, in fact, only an Exhibition gallery, and no small tribute to the band of artists who had contributed of their best.

In the showing of secular furnishings, by the same token, the most convincing and attractive results are secured by the completely furnished room, rather than by an array of objects set out shop-wise. Reference has already been made to the rooms in the Furniture Section of the Palace of Industry, naturally consisting of furniture which was for sale. In the Palace of Arts, by the courtesy of many generous lenders, it was possible to arrange six rooms illustrative of various periods, which had a great educational value, as well as a high intrinsic attractiveness. The series began with a panelled room of 1750 (lent by Sir Charles Allom), the work of Abraham Swan, and worthy of that eighteenth-century master. Next was the Waterloo room (Fig. 142), illustrative of the decorative arts as they stood after the European struggle of the Napoleonic wars, the product of conditions not dissimilar to those of our own day. The drawing-room of 1852 (Fig. 10) marked the abyss, out of which the Great Exhibition of 1851 did less than nothing to rescue the arts, and the dining-room of 1888 similarly marked the great revival ever to be associated with the names of William Morris and Philip Webb (Fig. 11). All these rooms were equipped with authentic furniture and decorative objects chosen by experts from a wealth of material offered by kindly lenders, but they were all history. It seemed well to demonstrate quite clearly that the arts do not stand still, and that there is no salvation in the incessant reproduction, however skilful and accurate, and however agreeable, of the work of bygone days. A competition was accordingly organised by *Country Life*, in the hope that it would yield treatments of a hall and dining-room and of a bedroom, which might be regarded as authentic and beautiful expressions of the decorative conscience of to-day. The competition produced many designs of real interest, and the Jury of Assessors adopted for execution the design of Lord Gerald Wellesley and Mr. Trenwith Wills for the hall and dining-room, and of Mr. Palmer-Jones for the bedroom. Both adopted historical motives for their designs, and wisely, for tradition must always be stronger than invention in a field where fitness for purpose must be the first consideration. The dining-room was an exercise in the Italian manner

associated with Bibbiena (Fig. 143), the feature of the room being its reliance on the vigorous colour treatment of broad surfaces, emphasised by gay architectural perspectives, painted by Mr. Palmer, the main body of the work being executed by Gaze and Sons with skill and sympathy. In like manner Heal and Son carried out the design of the bedroom which owed something to the tradition associated with the name of Sir John Soane, but much more to the inventiveness of Mr. Palmer-Jones. It would be idle to pretend that either scheme met with universal acceptance. A novel note in decoration stirs hostility in minds which are never more conservative than in the things of the home. But it was observed that, in the frequent visitor to the Palace of Arts, the disapproval resulting from shock turned often to a real admiration. The true value of these exercises in a modern manner was that they made people think. The usual placid contentment with accurate reproductions of the art of the past, due in part to inertia, began to be questioned. It began to be doubted whether the invention of artists had gone dry for ever. And that is all to the good.

I close this chapter with an illustration of what was, perhaps, the most striking feature in the Palace of Industry—the Lion kiosk (Fig. 145). Although set there to be used as a kiosk for the sale of Official Publications and therefore related to the subject of the next chapter, it was also an important building exhibit. In essence it was a circular platform with parapets, approached by short flights of steps on four sides, leading up to the counters grouped round the base of the great pylon which was surmounted by Mr. Metcalfe's "Lion of Industry." This noble creature, expressing that defiance of competition which comes from a knowledge of unlimited strength and power of attack, was a finely conceived symbol of the undefeated courage of British Industry in times of difficulty and wide embarrassment. From an æsthetic point of view the interest of the lion as a piece of sculpture did not cease with the conception or the modelling, though both showed originality and power in handling conventions in a fresh way. The treatment satisfied by reason of being ideally architectural, because the lion did not stand as a separate entity on a pedestal, but lion and pedestal were seen as a singly conceived piece of design. This was well brought out by the materials employed. The pylon consisted of a timber skeleton covered with a fibre board coated with Lapidus patent stone-facing composition, an artificial stone of especial merit. So hard is this substance that, with it, can be created at small cost a structure which has the air of a true monolith. By giving the lion and the pylon the same colour finish, the whole achieved a unity which gave it a marked impressiveness. The outer faces of the parapets surrounding the circular platform were charmingly decorated with four painted panels illustrative of Lipton's activities, and the agents for Official Publications, the Fleetway Press, made good practical use of the parapets themselves by letting visitors use them as writing desks for the addressing of picture postcards. A piece of exhibition architecture in its time plays many parts.



Percy Metcalfe, Sculptor : J. Emberton, Architect.

FIG. 145.—LION KIOSK, PALACE OF INDUSTRY, WEMBLEY, 1924.



FIG. 146.—THE GREAT TOWERS,
GOTHENBURG EXHIBITION, 1923.

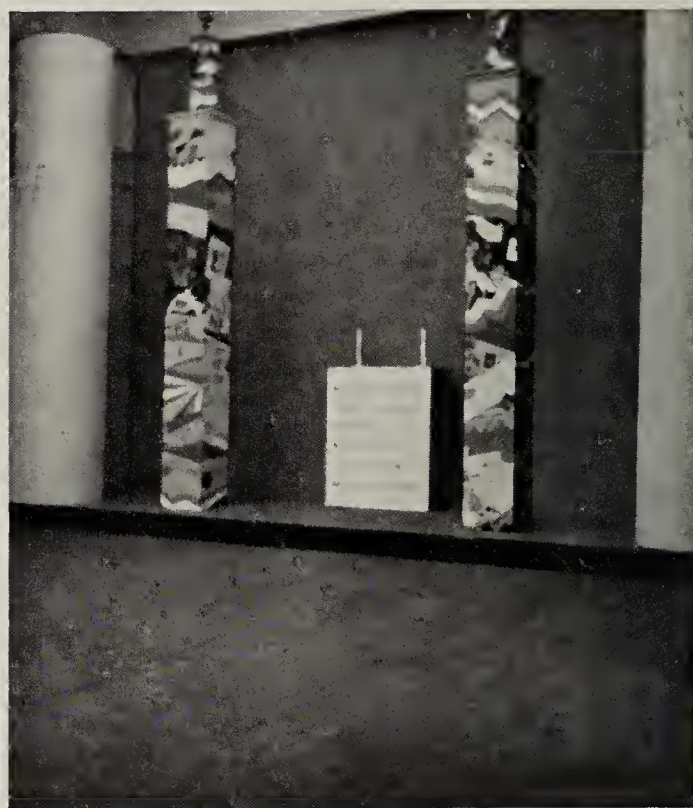


FIG. 147.—COMPARATIVE EXHIBIT,
SWEDISH PAPER OUTPUT, GOTHENBURG.

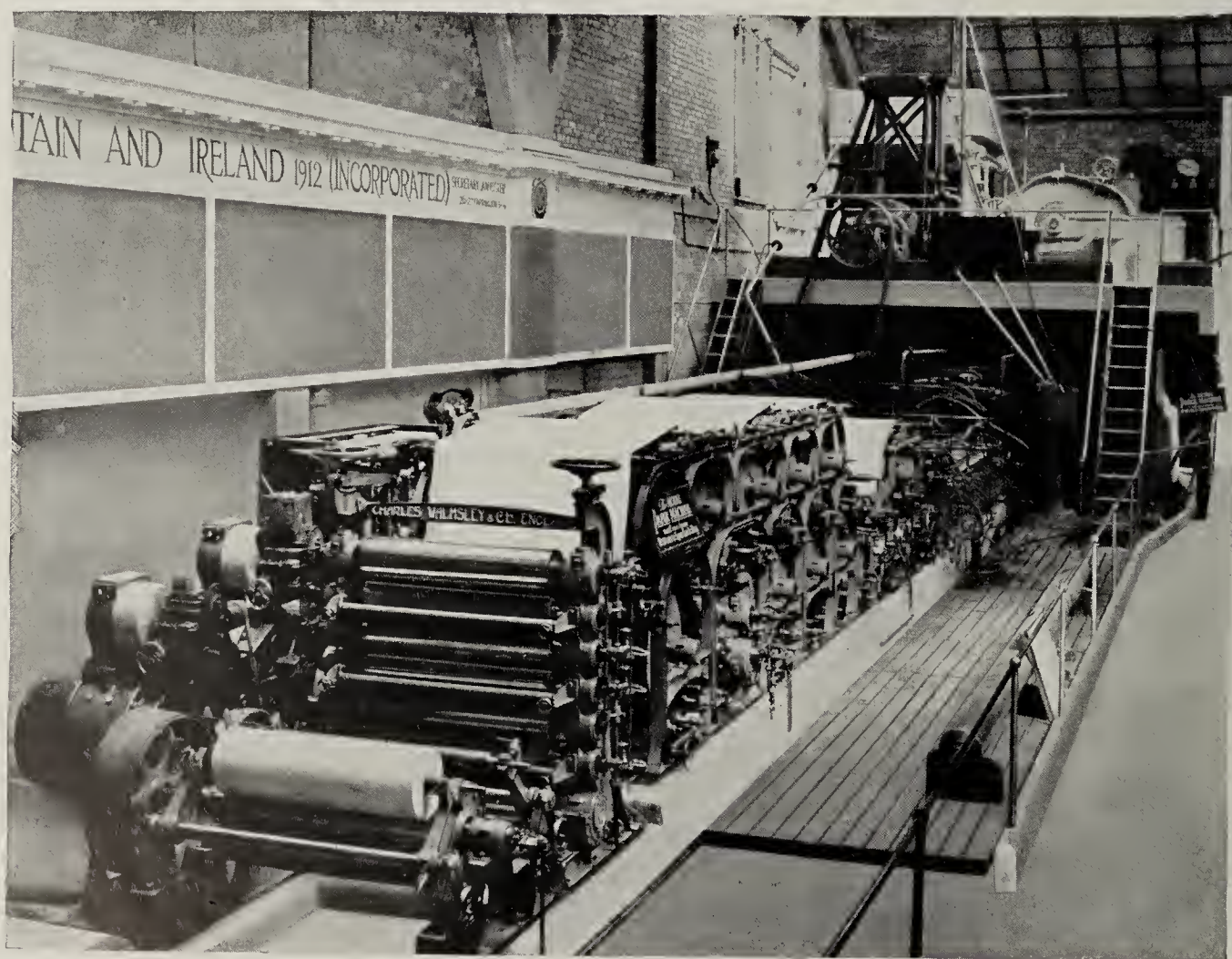


FIG. 148.—PAPER MAKING MACHINE AT
WORK, WEMBLEY, 1924.



Clough Williams-Ellis.

FIG. 149.—A GROUP OF NEWSPAPER PUBLISHERS, WEMBLEY, 1924.



FIG. 150.—CROWDS AT *DAILY NEWS* LINOTYPE MACHINE, WEMBLEY, 1924.



FIG. 151.—W. H. SMITH'S BOOK KIOSK,
PALACE OF INDUSTRY.



Leslie Glencross.

FIG. 152.—CAMPBELL-GRAY'S PHOTOGRAPH
KIOSK, WEMBLEY, 1924.



FIG. 153.—BOOK EXHIBIT ROOM, WITH PLAIN
CEILING VELARIUM, MUNICH, 1922.

CHAPTER VI.—PAPER, PRINTING, BOOKS AND MAPS

Working Exhibits—Difficulty of Providing Wall Space—Ideal Book Exhibits and a Practical Kiosk
—Picture Postcards.

THE paper and printing trades give ample opportunity for attractive display, and there is in the human mind a persistent curiosity as to the fascinating mechanisms which produce the materials of learning. Moreover, printing is in itself one of the most significant and various of the decorative arts, and, above all, the art in which satisfying form and colour can be achieved in common things reduplicated an infinite number of times, yet without more cost than is necessary for the same thing ill-designed and foolishly decorated. Adequate printing exhibits, therefore, have a high educational value in forming public taste at large and in extending to other industries ideals of artistic production. The basis of it all is paper, and at Wembley, 1924, owing to the patriotic action of the National Paper Making Association and the machinery builders who co-operated with them, a notable group exhibit was staged. A full-sized machine of the most modern type is too enormous a unit for it to be possible to find space for it and still more to organise the provision of raw material and the disposal of the finished product on anything like an economic basis. It was therefore arranged that Charles Walmsley and Co. and sixteen other engineering firms should join hands with the Association in building and operating a model machine, big in itself, for it occupied a space 100 feet long, part of it arranged in two storeys, but small when compared with the gigantic units which produce the immense output required for the world's press. This working exhibit (Fig. 148) attracted great attention at Wembley, and was especially valuable in drawing visitors through the displays of the finished product, necessarily somewhat static and museum-like. In this connection it is well to emphasise the importance of careful consideration of the relative positions of moving and still exhibits in a section. If the chief moving exhibit is placed at a main entrance, where it must inevitably be seen by all visitors, a good deal of its value is lost. Visitors see it willy-nilly. It should be placed, as at Wembley, 1924, at the back of the section, because it will draw a crowd, wherever it is, and all the other exhibits benefit by its presence. This brings me back to the broad advantages inherent in the co-operative organisation of every section, by a Committee representative of every interest. From such a committee one expects, and gets, a broad view of what is a reasonable course to

follow in the allotment of space as between the various subsections, all of which would naturally prefer the most prominent position. Such a committee, moreover, serves as an ideal "buffer state" between the Management and the inevitable individual who dislikes any and every scheme except his own, which is not commonly devised in the general interest. The Paper and Printing, etc., Section at Wembley (Figs. 155 and 156) was designed by Mr. Duncan Hendry (Hendry and Schooling) on behalf of the Committee of Exhibitors, and he worked in close touch with Mr. C. Williams-Ellis, who was responsible for the adjoining avenue of food exhibits, so that the junction was well arranged. The peculiar difficulty of a printing section is that every exhibitor wants an abnormal amount of wall space, and many want nothing else. It is obvious that in a huge building like the Palace of Industry, the proportion of existing wall space to floor space is exceedingly small, and although the area chosen for this section was better supplied with wall space than any other, it was far from enough on existing walls. In future Exhibitions the way out of the difficulty will be to fix the charges for existing wall space at a much higher rate in proportion to the price of floor space. This will enable exhibitors, who have to create their own wall space by means of screens, to do so without a sense of grievance against those who are allotted space on the permanent walls of the Exhibition hall.

Figs. 146 and 147 illustrate a method of presenting statistics of output which is capable of imitation. At Gothenburg the dominant feature of the Exhibition grounds was the lofty pair of towers seen in Fig. 146. Many groups of exhibitors who wanted to emphasise the greatness of their activities used these towers as a standard of size for comparison. Fig. 147 shows (by means of my own imperfect snapshot) two great cylinders which represent, by comparison with models of the two Exhibition towers, the vastly larger bulk of paper annually manufactured from Swedish timber. Such a comparison with familiar objects brings home to the casual person the impressiveness of a great output.

Several newspapers made their display at Wembley in kiosks of their own, but others found space in the Palace of Industry. The *Daily News and Star* (Figs. 149 and 150) achieved considerable success by installing a linotype machine, always an object of interest to visitors, who for the simple sum of twopence could have their names printed in a serious Visitors' List. The admirable frieze which connected the *Daily News* stand with those of *Country Life* and the *Observer* was painted by Mr. MacCance.

There is one kind of printed exhibit for which it is exceedingly difficult to find space within the hall of any ordinary Exhibition—viz., the big poster. Small posters can be accommodated, and were admirably arranged at Munich, 1922, in a hall of moderate size (Fig. 154). The eternal problem of paying for so much wall space was there solved by the makers of the products advertised on the posters going to the aid of the printers, but this method of indirect contribution must have



FIG. 154.—A POSTER HALL, MUNICH, 1922.



FIG. 155.—WATERLOW'S EXHIBIT, WEMBLEY, 1924.



Hendry and Schoolings.

FIG. 156.—IN PAPER, ETC., SECTION.



Westwood and Emberton.

FIG. 157.—POSTER STREET, WEMBLEY, 1924.



FIG. 158.—A GALLERY IN ADVERTISING ART EXHIBITION,
PALACE OF ARTS, WEMBLEY, 1924.

been difficult to organise. At Wembley the problem was otherwise solved. A feature of the Palace of Arts was the provision of a group of four galleries devoted to short-period shows, lasting from four to ten weeks, of subjects for which space could not be found for the whole six months—viz., Town-planning, Architecture, the Arts of Advertising (Fig. 158), and a special show of Decorative Arts in which the objects were of limited cost.

The Exhibition of Advertising Arts was organised by a Joint Committee of the Arts Council of the Exhibition and of the Committee of the International Advertising Convention. It included the creation of a Poster Street, which was retained not only during the period of this Exhibition of Advertising Arts (July 19 to August 4), but until The Exhibition closed on November 1. An admirable site for the street was afforded by the passage, 40 feet wide and 270 long, between the Palaces of Art and Industry. At the southern end a fine archway already existed. At the northern end a screen was built to close the vista, furnished with invisible doors to provide for the occasional passage of necessary traffic. The hoardings on which the posters were hung were designed by Mr. Emberton, and the provision of a grass margin on either side of the road, and of shrubs in tubs at appropriate intervals, completed a very attractive background (Fig. 157). The posters themselves were chosen in competition by a hanging committee, and the successful exhibitors paid such contributions as covered the cost of building this ideal hoarding. The "hanging" was superintended by Mr. Gregory Brown, and the whole scheme was a fine tribute to the high artistic standard which British posters have achieved.

Wembley provided other moving exhibits besides paper-making. Water-lows included in their show a machine that printed railway tickets, and a more fascinating one that counted them with more than human precision at a speed that brain and finger could not command.

In the printing section of any Exhibition books ought to fill a very important place. At Leipsic in 1914 the British Book Section had a display set out like a library. At Munich a long, narrow and lofty hall was devised with separate bays allotted to different publishing houses (Fig. 37), and there were other rooms fitted with flat cases in which rare bindings, etc., were displayed (Fig. 153). At Gothenburg, too, the library idea was followed. It must be confessed that Wembley, 1924, proved a great disappointment. Despite the efforts of a representative committee, the publishers, mindful of heavy expenditure at previous international Exhibitions which had brought no visible return, did not see their way to participate. Mr. Williams-Ellis designed a most attractive and inexpensive scheme on the lines of Sir Christopher Wren's library at Trinity College, Cambridge, so divided into bays and central cases as to give publishers the opportunity of taking little or much space, either on shelves or in cases. It would have provided a little oasis of quiet, devoted to the apparatus of English learning, and would have emphasised the debt that the Empire owes to scholarship and education. But, in

vain in the sight of the bird, . . . the scheme broke down, and publishing was represented only by one or two show-cases and by a kiosk in the main avenue of the section (Fig. 151) in which, within its narrow limits, W. H. Smith and Son worthily demonstrated the high quality of the products of British publishing. But it was a disappointment. The principal map-makers were well represented, also the firms who have imported into commercial printing the finest sort of decorative quality that is to be found anywhere in the world. Amongst publishers' stands at previous Exhibitions, that of the Cambridge University Press at the British Industries Fair (Fig. 160) was a model of simplicity.

It has to be recognised that there are certain trades—printing is one of them, and furniture another—which require for the adequate display of their wares a far larger amount of space proportionately than other trades, such as chemicals, food products, pottery, etc. It is not practical to charge to different industries different rates for space on some arbitrary scale which could not be ideally just, and would be open to unanswerable criticism, if the Exhibition has to be treated as an economic proposition. If, however, it is financed largely by Government or municipal grants, it is reasonable for the Management to have regard to the comparative educational value of various exhibits, and to allot free space to some industries on their merits. Certain industries are able to stage historical exhibits of high comparative value, which, though not essential to the proper understanding of the modern product, are exceedingly helpful. Had it been possible at Wembley to allot without charge in the Palace of Industry a block of space for a Retrospective Loan Collection of printed books, which would have been the core of a commercial exhibit of modern books, it is probable that the latter would have taken shape instead of fading away despite much effort and goodwill. Such an historical collection devoted, as was proposed, to a long series of editions of the Bible, as the book which has, above all, affected both the character and the literature of the Empire, and to a set of books on discovery and travel, marking the spirit of adventure which inspired its being, would have been very delightful, but it would have displaced other exhibits in the same or another section for which payment was received. Its proper place would, indeed, have been in the Palace of Arts, but there it would not have been of the same value to the commercial exhibits which would have surrounded it if placed in the Palace of Industry.

There was, however, at Wembley one retrospective show of a literary character, *The Times* Pavilion (Fig. 159), which stood between Australia and Canada on the main north and south axis of the lay-out. There in 1924 were seen exhibits illustrative of our greatest newspaper's long history, in a pavilion which fitted its prominent position with characteristic modesty. As photography has come to be the greatest ally of printing, this is the place to refer to the admirable kiosk of Campbell-Gray, the official photographers to the Exhibition in 1924 (Fig. 152).

Something needs to be said about picture postcards in relation to Exhibitions,



Oswald Milne and Paul Phipps.

FIG. 159.—THE TIMES PAVILION, WEMBLEY, 1924.



FIG. 160.—A SIMPLE STAND: BRITISH INDUSTRIES FAIR:
CAMBRIDGE UNIVERSITY PRESS.



FIG. 161.—EAST WALK: PALACE OF INDUSTRY, WEMBLEY, 1924: SHOWING ENTRANCE TO FOOD AND TOBACCO GALLERIES THROUGH FIRST PORTICO ON LEFT.



FIG. 162.—A GALLERY OF FOOD EXHIBITS, GOTHENBURG, 1923.

even though their association with "display" is not intimate. They afford to the official publishers of an Exhibition great opportunities to secure inexpensive publicity for the Exhibition itself, and it was notable that at Munich and Gothenburg full opportunity was not taken of their possibilities. At Munich especially there was not available for purchase by visitors anything like a full range of postcards showing the attractions of the Exhibition, a defect the more to be remarked because Germany has always developed this method of greeting. It ought to be possible for anyone to buy at a large number of stalls not only postcards, but stamps, and to have facilities for addressing and posting them forthwith. At the Lion Kiosk in the Palace of Industry at Wembley this was arranged in a prominent fashion. A raised platform round the publications stall itself served as a point of vantage whence a good view could be obtained along the main avenues, and its parapet gave room for people to write their cards immediately after purchase. Exhibitors can also secure valuable publicity for their business and for their presence in the Exhibition by giving away or selling (if the terms of the Publications concession admit) cards illustrating their stands or exhibits of special interest. Publishers of picture postcards find in Exhibitions a good way of popularising their products, and Raphael Tuck had a prominent kiosk within the Palace of Industry at the junction of three gangways. Designed as an octagon by Forsyth and Maule, it was admirably adapted for the display of printed matter of all kinds.

CHAPTER VII.—FOOD, BEVERAGES AND TOBACCO

Miniature Factories and their Limitations—Sale and Sampling of Exhibits—Grouping and Individualism—Trade-marks and Script Names.

IN any general Exhibition, the trades that minister to the appetites are assured of success. The more universal the need for any sort of product, the more valuable will be the publicity given to it by an Exhibition, because every visitor is potentially interested. But the food exhibitor has this difficulty—his product is not normally of such pleasing appearance as to lend itself readily to attractive display. The piling up of pyramids of tins or card boxes or bottles has been the commonplace of too many generations—the Gothenburg grocery show (Fig. 162) was not exciting, but had the merit of being spaciouly laid out—and the interest of the visitor has to be gripped in definite ways. They are, in the main, four—by showing processes of manufacture or of preparation; by free sampling of the food or beverage; by selling it to the visitor for consumption there and then, or in such a convenient package that he, and especially she, will take it away; and lastly, by setting out the goods on a stand of especially striking design.

Of these, the most gallant is the installation of a miniature factory. It is the most interesting form of moving exhibit; it convinces the visitor of the purity of the product, for he can see with his own eyes of what pure materials and by what cleanly methods it is made. It is best of all when the product is such, say chocolates or biscuits, that he can forthwith buy and consume, or take away a small or even a substantial quantity. What is more, he is frankly entertained by seeing the wheels go round, as witness Raven-Hill's interpretation of Carson's chocolate machinery.

But the miniature factory has its limitations. It is impossible if any essential process is offensive, either by reason of undue noise, or smell, or dust. It is generally costly to instal a plant, and always costly to run it, because the economic conditions of an ordinary factory cannot be reproduced in an Exhibition hall.

There are inevitable restrictions as to when raw material can be brought in and surplus manufactured material can be taken away—usually and reasonably this must be done outside the hours the Exhibition is open. These difficulties multiply if the product is bulky, as in the case of bread, which visitors do not wish to buy and carry away. But, when all is said, there is nothing more popular with the visitor than a food factory, and no sort of publicity is so valuable to the exhi-

bitor because the interest of the working process stamps the name of the product on the visitor's mind more permanently than any printed publicity can do. Wembley furnished a most remarkable series of three such exhibits, strung along one range of gangways for no less than a twelfth of a mile, and all equipped with machinery by Baker Perkins, Ltd. It is hard to say which was the most attractive—Carson's chocolates and toffee, the biscuit factory, or Nevill's bread bakery. The illustrations (Figs. 166 to 177) show how all were arranged, on long spaces 19 feet wide, ranging along 12-foot gangways. The Biscuit Exhibit afforded an especially interesting example of co-operation, for Huntley and Palmer, Peek Frean, and Jacob joined hands in running the factory, which produced their several brands of biscuits during succeeding weeks (Figs. 166 and 167). Across the gangway were their three stands containing a display of all their famous brands. Figs. 164 and 165 show the stand of Peak Frean and Co. only, but the others were similar. The whole scheme of this biscuit gallery and the bread exhibit, which ran at right

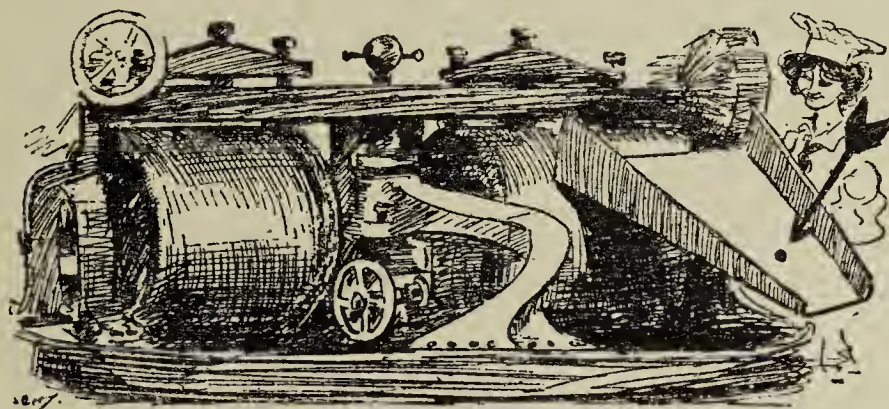


FIG. 163.—“THE EVOLUTION OF A CHOCOLATE (THE CHOCOLATE IS INDICATED BY THE ARROW).”

*Carson's exhibit at Wembley seen through Mr. Raven-Hill's eyes.
Reproduced by kind permission of the artist and the proprietors of "Punch."*

angles to it, was designed by Forsyth and Maule, who also were the architects for the Raphael Tuck kiosk which stood in the octagon between the Biscuit and Chocolate Galleries. Mr. Clough Williams-Ellis was responsible for the latter (Fig. 174), and worked in close touch with Forsyth and Maule, so that the whole scheme was coherent in planning and in decorative treatment. The biscuit-making plant showed the whole process, finishing with the delivery from the oven of biscuits, which were forthwith packed by neat-handed girls, and sold to the visitors. Equally attractive, and far more elaborate, was the baking plant, which turned out Nevill's bread in great quantities (Figs. 168 to 172). The dough was mixed behind great glass windows, and then passed over machines of bewildering complexity and almost human intelligence, which delivered the loaves to a great oven of white glazed brick, whence, in due time, they were delivered to be wrapped in waxed paper. Their long travels were performed over conveyers of various kinds, so that the bread was not touched by hand at any stage.

These three associated industries of bread, biscuits, and sweets were a revelation not only of the splendid methods employed by the great concerns who exhibited, but of the pre-eminence in food-engineering of Great Britain.

Other exhibitors had smaller and interesting displays of manufacturing and packing contrivances, such as Job Day and Sons, seen in Fig. 207. I come now to the type of exhibit which relies not on manufacturing, but on preparation of manufactured products. Perhaps the most notable display at Wembley in this category was that of Bird's Custard Powder. A great picture of a willow-pattern plate formed the background to a scheme of counters where girls demonstrated the making of custards and other goodies, and the visitor tasted the results (Figs. 181 and 183). One of the difficulties that confronts the Management of an Exhibition is to co-ordinate the reasonable requirements of exhibitors of foods and beverages with the general catering arrangements. It would neither be fair to the main caterers, nor conducive to the seemly ordering of an Exhibition hall, if every stand where foods and beverages were displayed became in effect a little restaurant or café. Great care has to be taken, therefore, to harmonise claims which are apt to conflict, and there is need for the manifestation of goodwill and mutual understanding by the various interests involved. Moreover, indiscriminate free sampling and tasting of foodstuffs, and the sale of samples at nominal prices, easily lead to an unsatisfactory situation. Soliciting of visitors to buy anything may easily become a nuisance to everyone, and result in lowering the tone of the Exhibition. It is necessary, therefore, that the Exhibition Management shall reserve very clearly expressed powers to check, and even altogether to suppress, any unpleasant practices that may grow up. Legitimate sampling to enable visitors to determine the quality and toothsomeness of products that are new to them is one thing; any extension of legitimate methods in the direction of a series of snacks, which become a meal taken in series at a range of stalls, is another and a very unsatisfactory thing. It need scarcely be added that free tasting of alcoholic liquors needs to be controlled by stringent regulations, lest it become something that may fairly be called a scandal. The manufacture, preparation, and sale of foodstuffs and beverages give another opportunity for decorative display—namely, in the dresses of the attendants. The most satisfactory, and to the visitor the most convincing, solution is for the exhibitor to be able to tell the visitor that his attendants are wearing the same clean and neat uniforms or dresses that they wear in the main factory, that he is not presenting a fancy picture of what goes on in bulk manufacture, but a true representation of hygienic conditions. When it comes, however, to the dresses of attendants who are engaged on simple mixing or cooking processes, such as the housewife performs in the home, there is justification for something more arresting and amusing, because it does not mislead. An Exhibition should be conducted in a spirit of reasonable gaiety, and no one can be otherwise than entertained if attendants are dressed and, if need be, “made up” to represent



Forsyth and Maule.

FIG. 164.—ONE OF THE THREE DISPLAY STANDS IN BISCUIT SECTION.



FIG. 165.—INTERIOR: PEEK FREAN AND CO., WEMBLEY, 1924.



FIG. 166.—GENERAL VIEW, BISCUIT BAKERY, WEMBLEY, 1924.

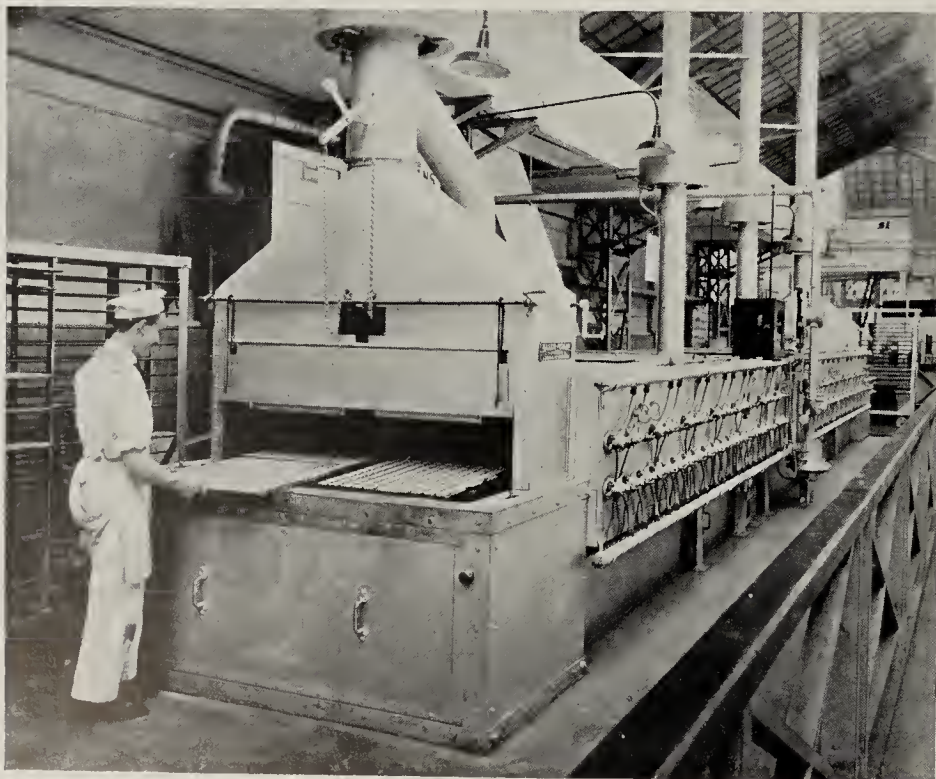


FIG. 167.—THE BISCUITS GOING INTO THE OVEN.



FIG. 168.—BREAD BAKERY: FIRST, THE DOUGH.



FIG. 169.—FILLING THE TINS

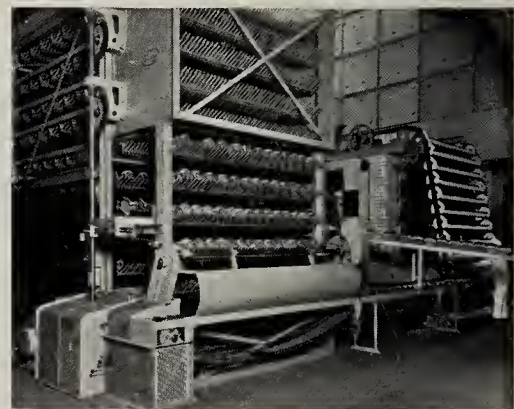


FIG. 170.—A GREAT CONVEYING MACHINE.



FIG. 171.—DELIVERING FROM OVEN.



FIG. 172.—GENERAL VIEW ALONG BREAD BAKERY AVENUE:
DAIRY EXHIBITS ON THE LEFT.



FIG. 173.—A CHOCOLATE-COVERING MACHINE IN
CARSON'S EXHIBIT, WEMBLEY, 1924.



FIG. 174.—GENERAL VIEW ALONG
A FOOD AVENUE, WEMBLEY, 1924.



FIG. 175.—CHOCOLATE CONCHE.

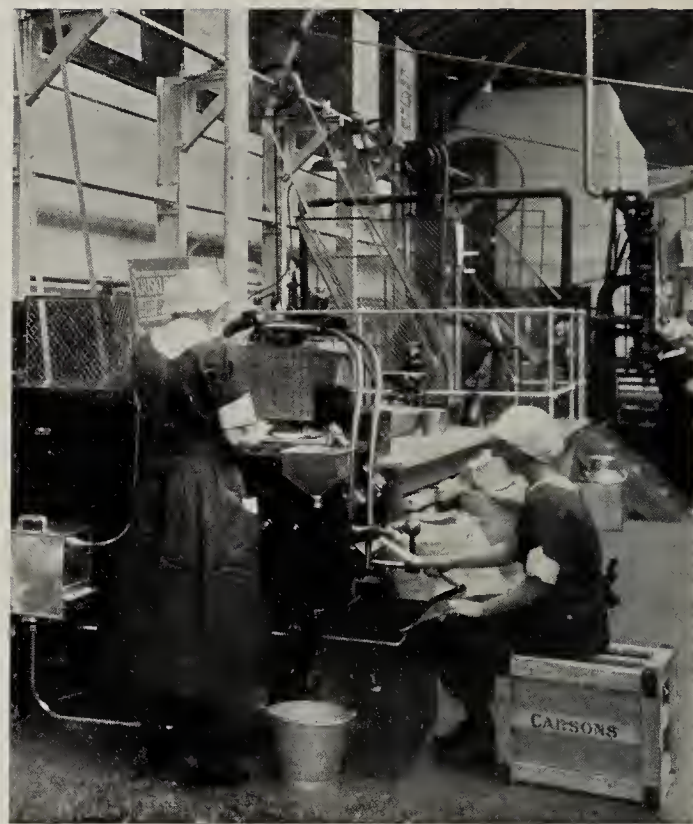


FIG. 176.—IN CARSON'S FACTORY.



FIG. 177.—AN EXHIBITION CHOCOLATE FACTORY 250 FEET LONG. CARSON'S AT WEMBLEY, 1924.



Edward Maufe.

FIG. 178.—PORTICO TO PART OF FOOD SECTION,
SPILLERS' EXHIBIT.



Lawrence Dale.

FIG. 179.—MILLHOFF'S CIGARETTE EXHIBIT, 1924.

PLATE LXXVIII.



Lawrence Dale.

FIG. 180.—GODFREY PHILLIPS' TOBACCO PORTICO,
PALACE OF INDUSTRY, WEMBLEY, 1924.



Stanley Peach.

FIG. 181.—BIRD'S CUSTARD POWDER EXHIBIT,
EAST WALK, PALACE OF INDUSTRY.



FIG. 182.—A GROCERY EXHIBIT,
MUNICH, 1922.

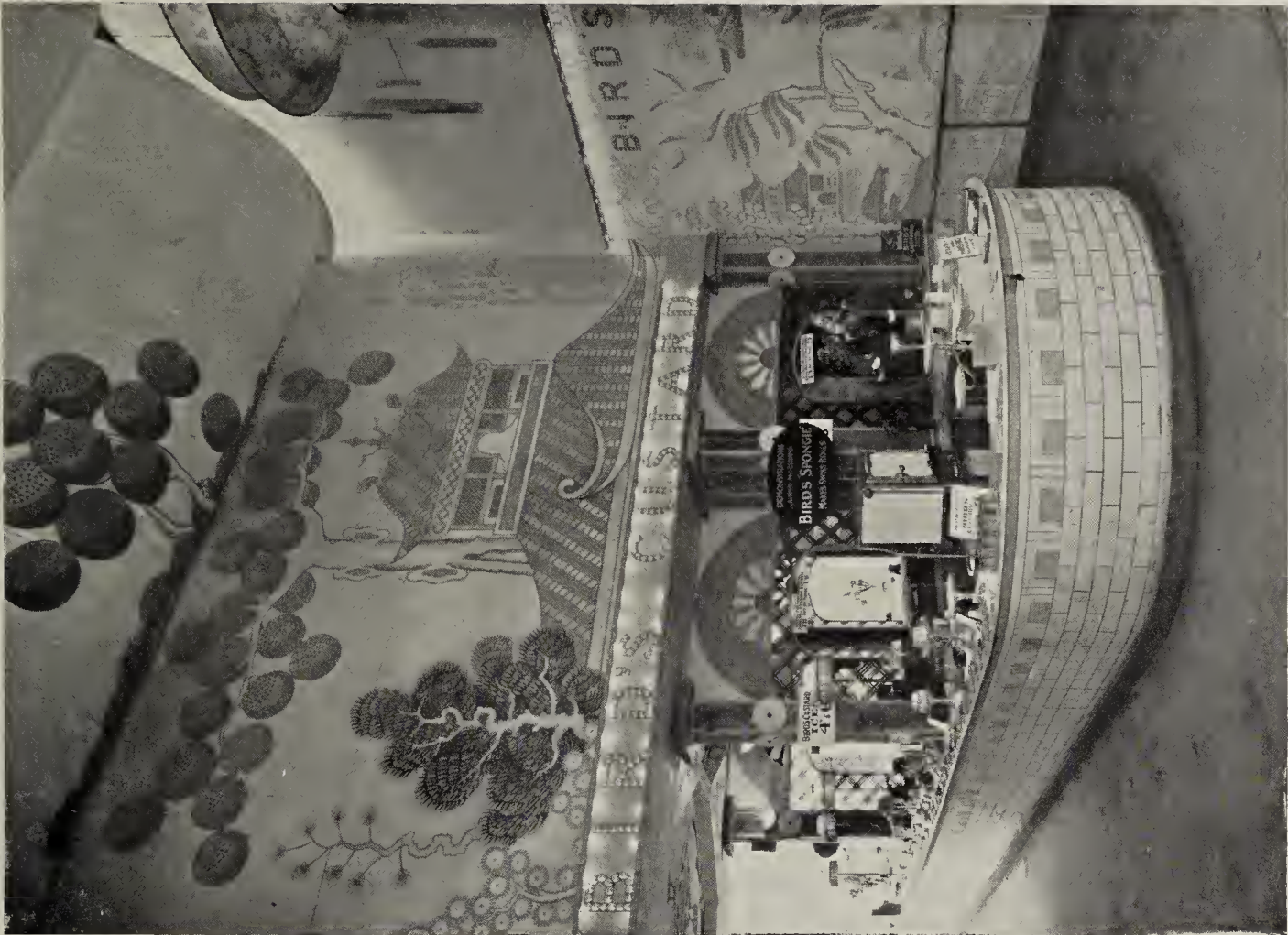


FIG. 183.—INTERIOR OF BIRD'S CUSTARD
POWDER STAND, WEMBLEY, 1924.

Stanley Peach.



FIGS. 184 AND 185.—TWO VIEWS OF INTERIOR (GROUND FLOOR) CROSSE AND BLACKWELL'S PAVILION.



Geo. Muntzer.

FIG. 186.—CROSSE AND BLACKWELL'S PAVILION IN THE CENTRE OF THE GARDENS NEAR THE BRITISH GOVERNMENT PAVILION: WEMBLEY, 1924.

the personalities which have been adopted as the trade-mark of the firm, or have been made familiar on a thousand hoardings. The gorgeously attired "Beef-eater" of the pleasant liquor of that brand, the young gentleman and the parrot who commended a famous toffee, and the Turkish ladies (Fig. 1) who sold it in gorgeous array of blue and yellow—all these add notes of colour, and need no frowns. They emphasised and increased the value to the exhibitor of the brand, and it is generally agreed that such value is the greatest safeguard to the public that the quality of the article will be maintained.

It is natural in such an individualistic type of business as the sale of branded articles, that the exhibitor shall wish to emphasise the decorative notes with which his products are associated, whether by poster or by design of wrapping; but Wembley showed that this is not inconsistent with co-ordinated display in the matter of stand building and equipment. The range of exhibits in the Palace of Industry, from the Scottish Castle of the Whisky Exhibitors (Fig. 187) past Cope's and Lloyd's Tobacco, Jameson's Whisky (Fig. 204), Peterkin and Clarnico (Fig. 208), down to the beginning of the gallery containing Carson's Chocolates and the long facing range of other food exhibits, showed what could be done to harmonise individual stalls and bring them into a coherent scheme. This was the result of consultation between no less than six architects, all charged with the duty of emphasising their clients' wares, but all persuaded, and rightly, that any real clash between two adjoining schemes would injure both. In no other section was it so necessary to lay stress on particular devices and trade emblems. The provision throughout the great gangways of the Palace of Industry of a range of gilt columns that gave a sense of unity throughout the whole area, served also to give fitting space for the display of such devices. The Red Lions of Scotland which rampantly proclaimed the nationality of a beverage not unknown in England, the solemn elephant which brands a tobacco, the gay but indefinable bird compounded of those fruits that ally themselves with custards—all these were true commercial heraldry, and rightly effective. Publicity, indeed, has much to learn from two of the most ancient of the decorative arts, clear heraldry and fine lettering. The lettered trade-mark and the signature in some queer, distinctive script are sometimes, however, thorns in the side of good decorative schemes, but they are all the more telling if the other notices with which they must be associated are lettered in a clear classical alphabet, which by marked contrast throws into greater prominence the script it is desired to emphasise. I hope it will not be tiresome if I reiterate the merits of joint exhibits in making reference to the show organised by the Whisky Association. This body includes, I believe, all makers of Scotch whisky, some of them great firms with names that are household words, some small and, save to the *cognoscenti* in such matters, little known. Healthy competition is not unknown among the members of the Association, yet those who participated in the exhibit saw that what they needed most was

publicity for *whisky*, even more than publicity for their own brands, that a range of stands of various designs would mean not only competition in expenditure, but a broken picture of the merits of their beverage. They did wisely, therefore, in securing from Mr. Morley Horder a design which invested their industry with dignity, and, by co-operation in providing a notable model of a great distillery, interested the public in the production of whisky. This done, the necessary emphasis on different brands was secured by a series of small but highly ingenious displays within the pavilion. It must be confessed that it is difficult to invest with romantic quality a bottle of whisky; the appeal must be made by something extraneous, by a picture or a modelled figure or a scene. The little displays of the great firms were a liberal education in comparative publicity value. The dissolving pictures of Dewars', the austere simplicity of Johnnie Walker engaged in his saecular progress (Fig. 190), the sparkling display of "Black and White" (Fig. 189), and the country house atmosphere of John Haig (Fig. 188), all mighty attractive in their several kinds, were in effective contrast with others that presented only arrays of bottles. The model distillery presented a vivid picture of the elaborate processes which go to whisky making. Designed by Mr. James Risk and made by Bassett-Lowke, its ten compartments are shown not only in a general view (Fig. 191), but by ten photographs (Figs. 192 to 201) taken separately to exactly the same scale.

A special word of praise must be given to the wise liberality with which the space devoted to this group exhibit was planned. The obvious thing to do was to stage innumerable bottles in the courtyard that surrounded the Castle, itself a highly credible piece of Scottish baronial building. But the picture was not disturbed. The paved court was adorned with a garden of heather, and all displays were reserved for the inside of the building. A solid structure of this kind is no doubt costly, but the costliness is mitigated by the fact that here, as in many of the porticoes, and in the fine exhibit of Doulton's across the way, a stout building meant the possibility of an upper storey, the floor space of which carried no rent. In the case of many exhibitors, and especially in the case of a large group exhibit, the inevitably public character of an exhibit on the floor of a hall carries with it disadvantages. An upper floor provides space for a private room to which important visitors may be taken for conference, and where the chief official in charge of the exhibit may do his correspondence in comfort. The latter is no small matter. It must be confessed that the task of superintending an exhibit during six months is tiring to the physique and the nerves, and anything that can be done to ameliorate the conditions of those whose duty it is will result in better work and more satisfactory results.

The Food, Beverages and Tobacco section covered so large an area in the Palace of Industry that it boasted three porticoes, of which Scotch whisky yielded but one. The Spillers' exhibit of the milling industry (Fig. 178) made a second dignified



Fig. 187.

SCOTCH WHISKY INDUSTRY EXHIBIT
Wembley, 1924.

P. Morley Horder.

*Blocks made by Alfred Craske, Ltd.
Printed at the Baynard Press, S.W.9*

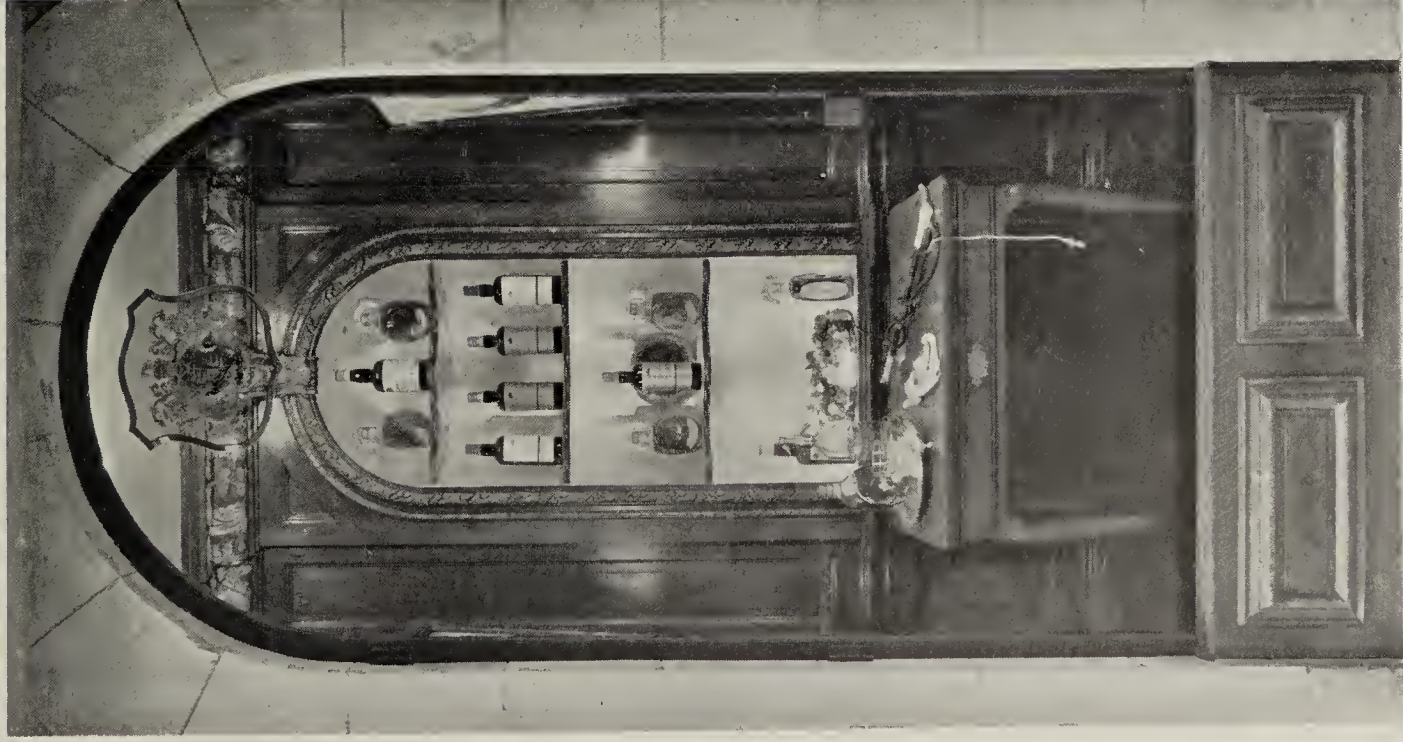


FIG. 188.—HAIG.



FIG. 189.—BUCHANAN.



FIG. 190.—JOHNNIE WALKER.
Three individual displays in the Scotch Whisky Exhibit.

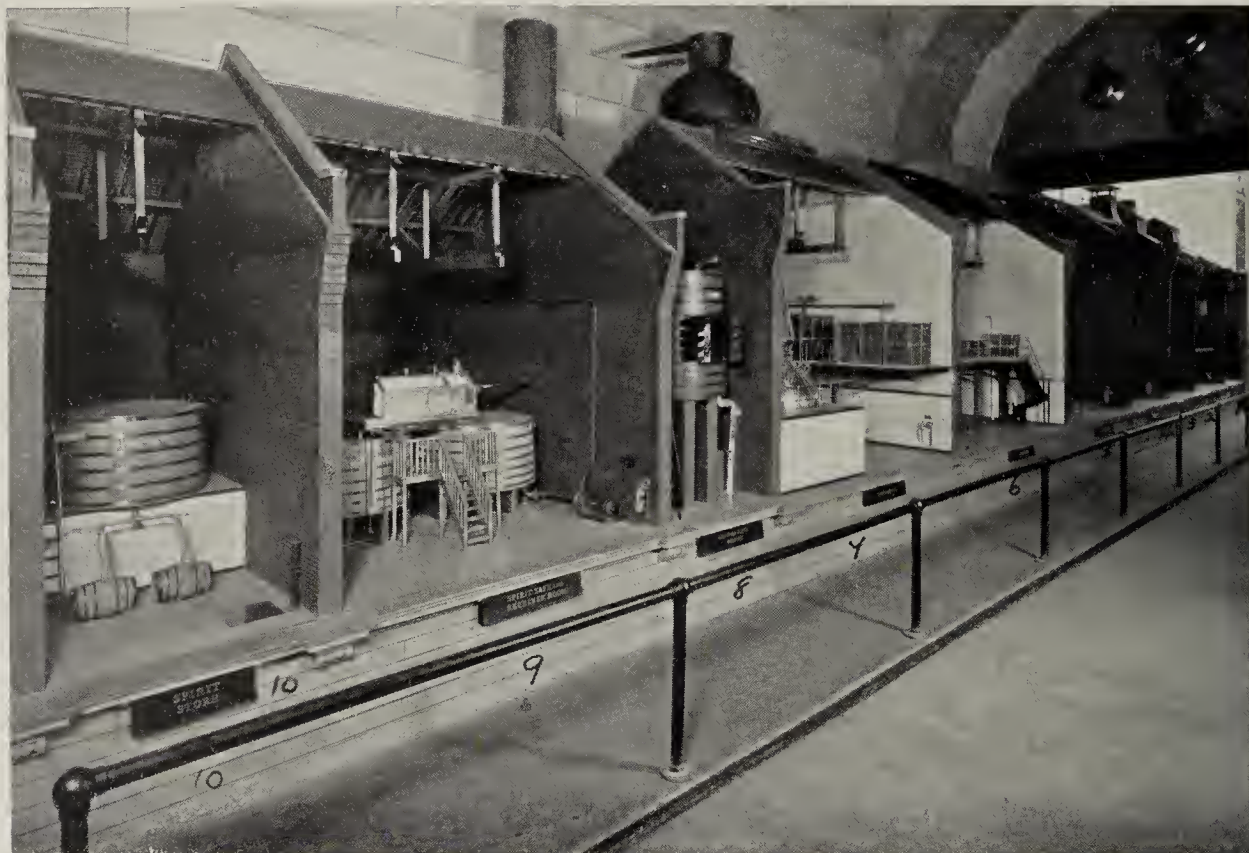
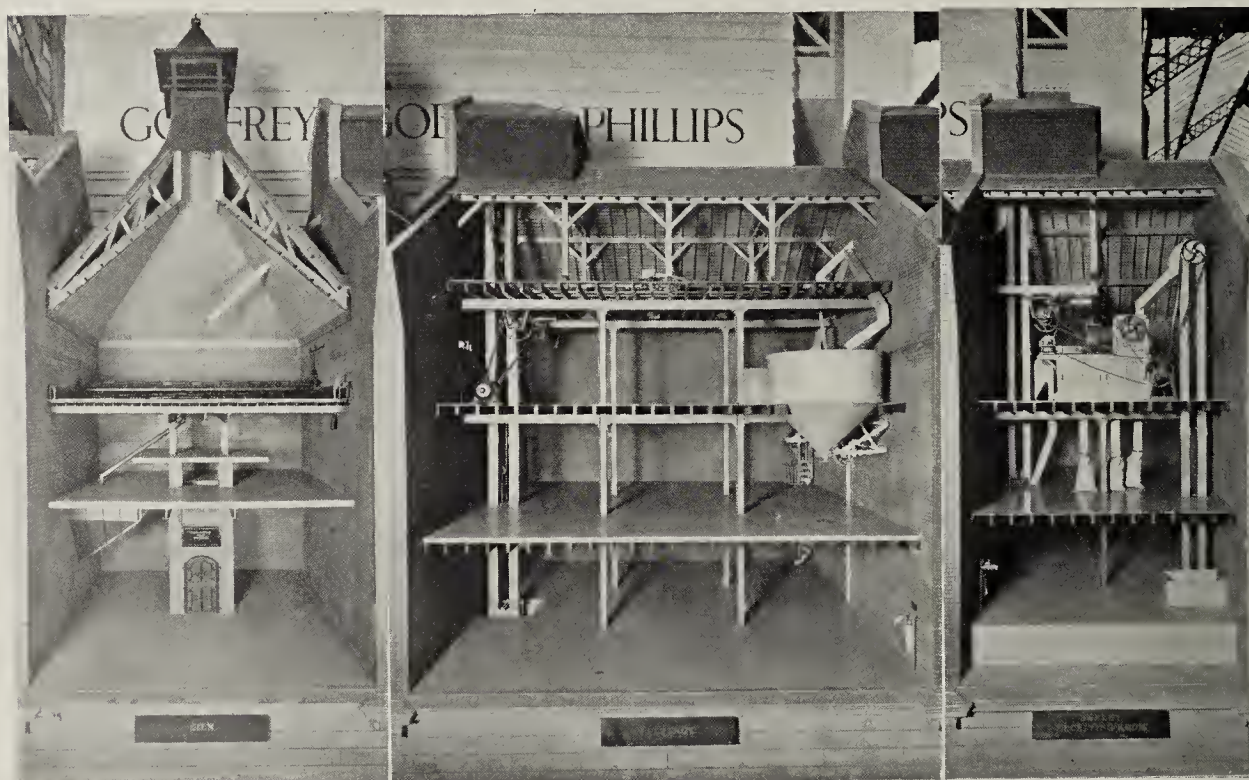


FIG. 191.—SCOTCH WHISKY: GENERAL VIEW
OF DISTILLERY MODEL. *Looking from the last process towards the first, i.e. from (k) to (a)*



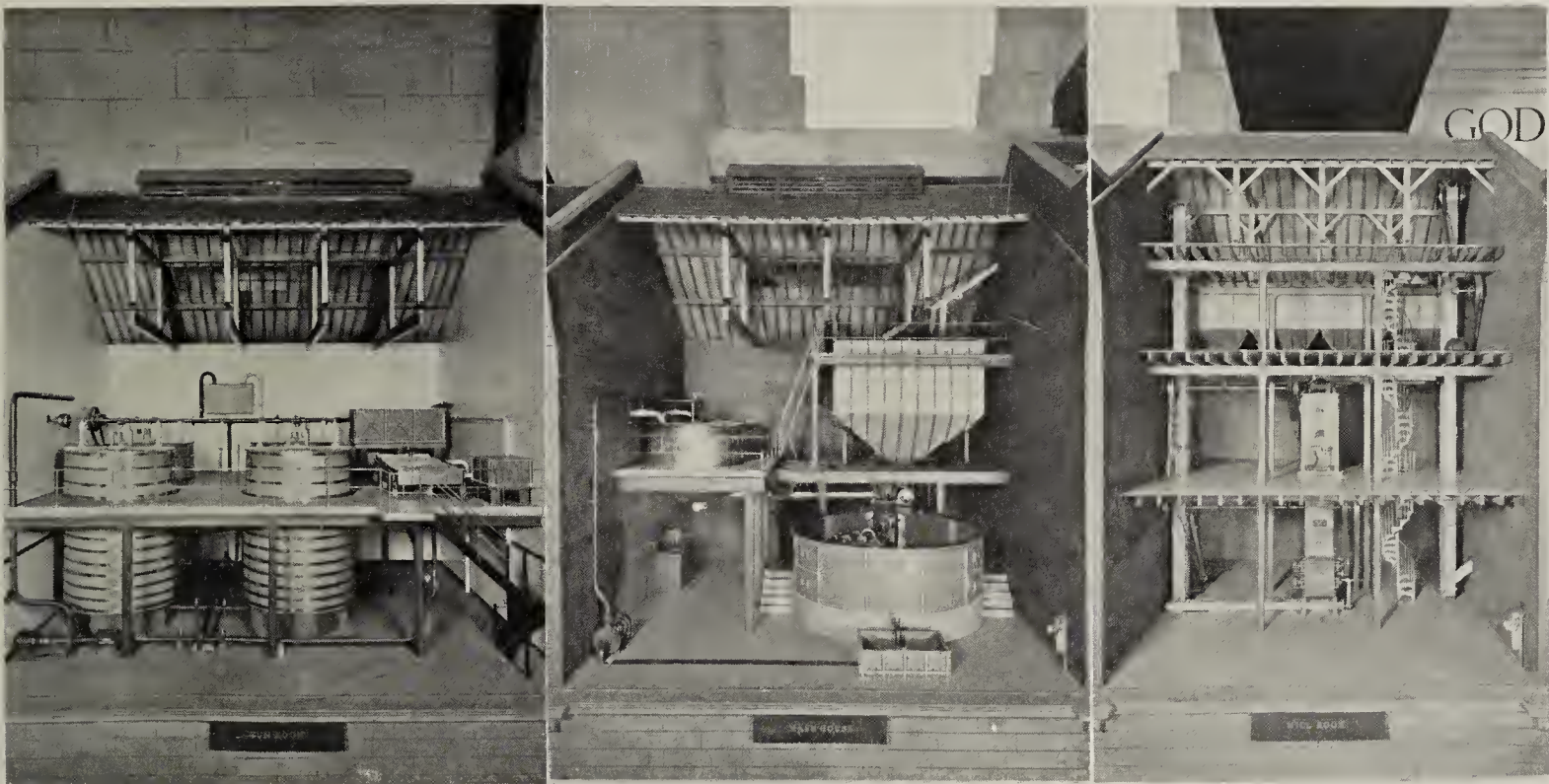
(c) Kiln.

(b) Maltings.

(a) Barley Receiving-Room.

FIGS. 192, 193, 194.—THE FIRST THREE PROCESSES
OF WHISKY MAKING.

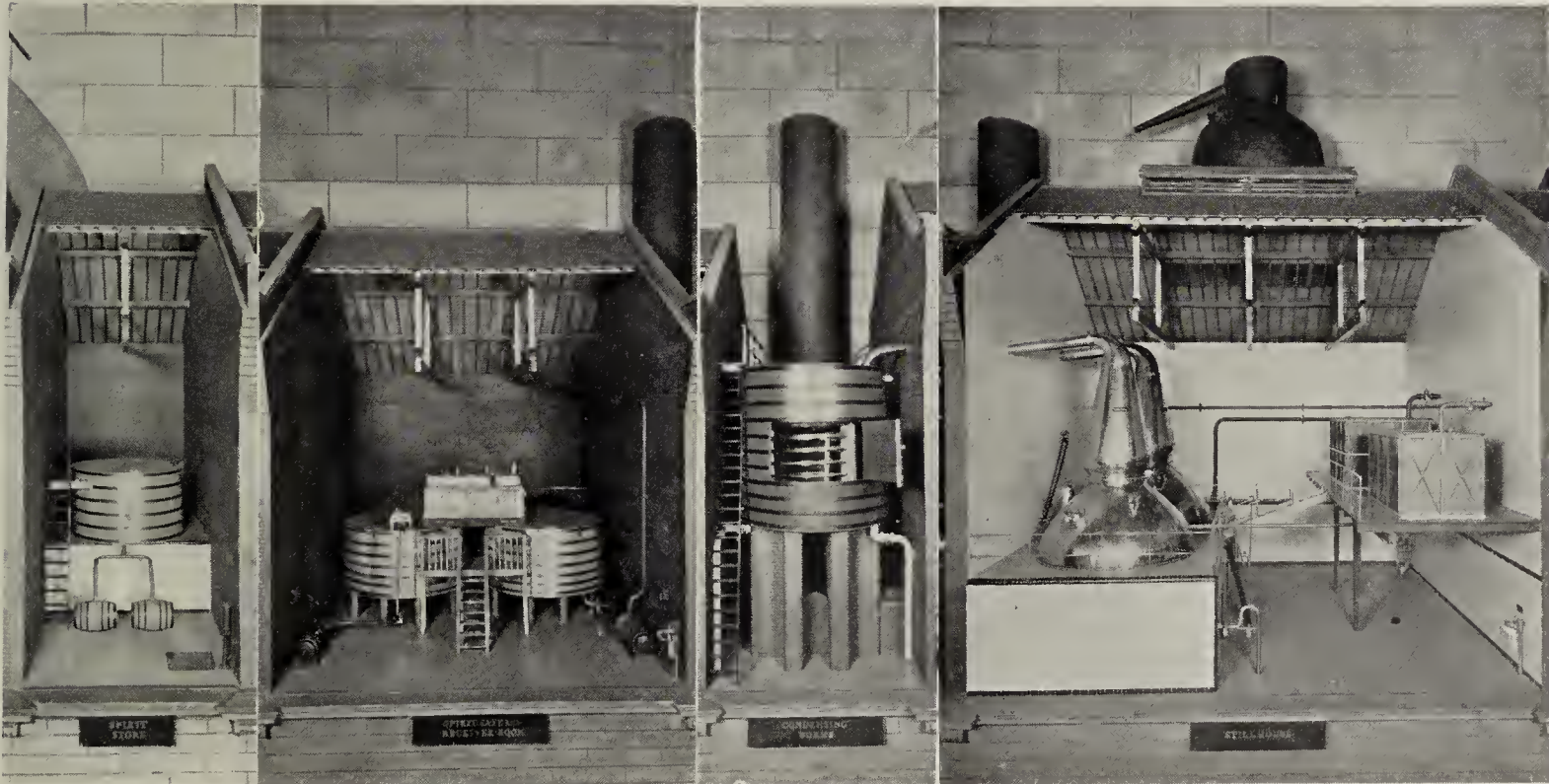
Read from (a) to (c)



(f) Tun-Room.

(e) Mash-House.

(d) Mill-Room.



(k) Spirit Store.

(i) Spirit Safe and Receiver-Room.

(h) Condensing Worms.

(g) Still-House.

FIGS. 195 TO 201.—SCOTCH WHISKY DISTILLERY MODEL: THE REMAINING SEVEN PROCESSES.

Read from (d) to (k).



FIG. 202.—PASCALL'S, WEMBLEY, 1924.



Westwood and Emberton.

FIG. 203.—CADBURY'S, WEMBLEY, 1924.



Westwood and Emberton.

FIG. 204.—JOHN JAMESON'S EXHIBIT: SOUTH WALK, PALACE OF INDUSTRY, WEMBLEY, 1924.



FIG. 205.—A CIGARETTE KIOSK, MUNICH, 1922.



Westwood and Emberton.

FIG. 206.—KENSITAS LAKESIDE KIOSK, WEMBLEY, 1924.



Leslie Glencross.

FIG. 207.—PACKING EXHIBIT IN SIMPLE DECORATIVE SETTING.



Clough Williams-Ellis.

FIG. 208.—PETERKIN AND CLARNICO, WEMBLEY, 1924.



FIG. 209.—“THE PRINCE OF WALES IN BUTTER,”
CANADIAN PAVILION, WEMBLEY, 1924.

entrance to the section, and matched admirably the Moorcroft Pottery portico which it faced. Both were designed by Mr. Edward Maufe. The third was Mr. Lawrence Dale's striking portico (Fig. 180) for Godfrey Phillips' tobacco. He adopted with a fine appropriateness the Colonial style which reached its best developments in Virginia, and the building expressed effectively the idea of a planter's warehouse even to the detail of the barrel of tobacco ready to be lowered to the ground. There was certainly no more dignified and thoughtful piece of design in the Palace. To the same able hand is to be ascribed Millhoff's admirable little gallery, painted in red and black and rightly giving the Oriental suggestion fitting for the De Reszke cigarette (Fig. 179).

I deal in a later chapter with the general question of kiosks and pavilions but illustrate a few here, because food, tobacco and beverages bulked largely in the grounds at Wembley. Very dignified and gracious was the Georgian Pavilion of Crosse and Blackwell set in the middle of the gardens near the British Government Pavilion (Figs. 184 to 186). The Kensitas lake-side kiosk (Fig. 206) was not only an amusing shape, but was graced by the living presence of the authentic butler whose eternal function it is to present "your cigarettes, Sir." It is becoming to close this chapter on an imperial note by referring to Fig. 209, and to call to remembrance the visitor to the Canadian Pavilion who was heard murmuring "They have so much butter in Canada that they have to do their sculpture in it."

CHAPTER VIII.—POTTERY AND GLASS; LEATHER AND BOOTS; CLOCKS, JEWELLERY, ETC.

The "Museum Exhibit"—Fitted Bathrooms—Glazed Showcases and their Lighting—Tall Cases and the Breaking of Vistas—Proportions of Exhibiting Space to Gangways—The Finance of Space-Letting, and Some Comparisons.

CERTAIN classes of goods lend themselves to what may be called the "Museum Exhibit," for they tend to live in glass cases, and they do not naturally provide the interest of movement. It may be said that any industry may provide a moving exhibit by installing its process of manufacture, but this is not practicable in many cases. The art of the potter is one of the most ancient of human employments. It has traditions of beauty which died hard during the ugly century, and in some countries and districts dared even not to die. Two of its methods, the wheel and the kiln, have the romance of primeval things; the wheel can be worked as an exhibit, but a kiln on a commercial scale is impossible in an Exhibition. The craftsman who goes on "throwing pots" which are not fired is doing an uneconomic thing, but he is interesting people in the industry. Any display of dexterity in a craft is in itself both educational and a piece of good publicity, for it marks the memory. Exhibitors, however, hesitate at sterilising the output of a highly skilled workman for six months, especially as "throwers" are very few these days: other and more mechanical processes have usurped the place of the potter's thumb. This is a case where a properly organised group exhibit would make feasible things which are otherwise impossible. If in a great Exhibition all the potters participating were to group their "Museum Exhibits" round a working potter as a centre of movement and interest, the spread-over cost would be slight, and all the exhibits would benefit by attracting a maximum of visitors. This was indeed discussed for Wembley, but it broke down. But even without movement there is no industry which shows better than the potter's, or better repays skill and art in its display. At Wembley the results achieved were especially good. The three porticoes in the Palace of Industry which led into the section were distinguished and characteristic. The simplicity of that designed for the Moorcroft Pottery by Mr. Maufe (Fig. 217) gave exactly the right background for the noble colouring of these modern products of ceramic art. The Wedgwood portico was naturally decorated in the delicate tradition of the great Josiah Wedgwood and Etruria (Fig. 212). The third portico was covered with magnificent Pilkington tiles, red and blue outside,



Oliver Hill.

FIG. 210.—PILKINGTON AND TWYFORD PORTICO.



FIG. 211.—TWYFORD BATH ROOMS, WEMBLEY, 1924.



FIG. 212.—WEDGWOOD PORTICO, WEMBLEY, 1924.



Oliver Hill.

FIG. 213.—WEDGWOOD GALLERY.



FIG. 214.—POTTERY GALLERY IN LIGHT GREEN.

Oliver Hill.



FIG. 215.—POTTERY GALLERY IN WALNUT, WEMBLEY, 1924.

and an enchanting silver-grey within (Figs. 210, 216, and 220). Both this and the Wedgwood porch were designed by Mr. Oliver Hill, to whose ingenuity also must be attributed the arrangement of the attractive Pottery Galleries (Figs. 213, 214, 215, and 222), with their admirable pleated velaria, to which the porticos gave entrance. The Pilkington portico led immediately to the series of Twyford Bath Rooms, which were a highly popular feature (Fig. 211). Between the Pilkington and Wedgwood porticoes and facing the octagonal pavilion which housed the Cauldon China Exhibit was the Doulton Exhibit, part of it in two storeys, and in the upper storey some of the noblest and biggest salt-glazed pots that have ever been made (Fig. 223).

The Cauldon Pavilion (Fig. 224), by Mr. Morley Horder, was of a delicate classical design, very appropriate to the eighteenth-century atmosphere in which the great English pottery achievement blossomed. It is worth repeating here that a two-storey Exhibition stand has the advantage of providing a public show below and a private office above where business can be done without jostling or interruption.

In pottery display a good deal depends on the colours used in the decorative scheme. There is room for a considerable difference of opinion here. Mr. Moorcroft adopted the neutral colour of oak as the best background for his rich reds and blues. One gallery was treated in dark walnut (Fig. 215), another in light green (Fig. 214). The Ashted Potters' shop in the West Quadrant was hung with a dull black fabric (Fig. 221). My own opinion, for what it may be worth, is that pottery of light and vivid colours shows best against the darkest background. I think the same is true of table glass, which is most suitably displayed on shelves of mirror glass. The glazed showcase is always costly, but inevitable if there is to be no attendant, and highly desirable if there is much delicate ware which it is difficult to keep clean. Dust is the supreme enemy of the exhibitor, but glass cases do somewhat repel the visitor. It is therefore all to the good if the pottery can be set out on open shelves and counters, so that it can be easily inspected by visitors, but it must be stuff that can be safely handled and easily dusted.

Glass exhibits are of infinite variety, from table glass, through scientific glass for the laboratory, to the commercial glass bottle. Window glass, plate and sheet, coloured and figured, mirrors, optical glass of every kind, make a show of great attractiveness. At Wembley, 1924, one of the popular exhibits was the Pilkington "Window of the Empire," the largest piece of plate glass in the world, which served as a great screen inside the Watt Gate of the Palace of Engineering (Fig. 219).

The associated exhibits of Chance and Pilkington in the Palace of Industry were well displayed (Figs. 225 and 226), and I add, in Fig. 227, a picture of an attractive stand for glass from the Munich Exhibition of 1922.

I have grouped certain other and dissimilar trades with pottery for no other reason than that they must be shown in glass cases. Dust, for example, so ruins the smartness of leather exhibits that they come also into the category of the "Museum Exhibit." At Wembley, 1924, both the Leather Section and the Boot and Shoe Section were designed by Mr. Emberton (Figs. 73, 74 and 78, in Chapter III.). His problem in each case was to provide a large hall with a group of showcases appropriate to the goods to be displayed. Leather exhibits, other than boots, run to considerable size, and that means a great array of tall cases. The Leather Gallery, although given a unity by a uniform type of glazed case and by a handsome velarium, was of a rather severe and secluded aspect. For such a show to be really attractive and satisfactory, it ought to be laid out with a lavish proportion of gangways to exhibiting space. The Exhibition maker who has to earn a maximum revenue may expect, on the ordinary gangway and island site system of space-letting (such as in the Palace of Engineering at Wembley), to let 60 per cent. of his total area and give up 40 per cent. in gangways, but only when he can let much of his space in large and deep blocks. If the stands are to be shallow he will lose 50 per cent. in gangways.

With the "Street Portico and Gallery System," as employed in the Palace of Industry at Wembley, the maximum saleable proportion of space may be taken to be 64 per cent. of the total area, and that is only possible when the demand for exhibiting space is so fierce that public gangway space has to be cut down to a minimum, and exhibitors are ready to give up for the accommodation of visitors part of the exhibiting space for which they have paid. Where exhibits are shown in glazed showcases, say, 6 or 7 feet high—*i.e.*, more than counter-height—the proportion of exhibiting space to gangway space ought to be 50 per cent. as a maximum, and only 40 per cent. if a really attractive result is to be achieved. In the Boot Gallery at Wembley high cases were put round the walls of the gallery, and a mixture of high cases with others only of counter-height filled the body of the gallery. The low cases relieved the situation very much. In consequence the Boot Gallery had not the forbidding air of the Leather Gallery with its uniformly tall showcases, but all tall cases tend to block vistas—Wembley showed that, in the only parts of the Palace of Industry where the "Gallery System" was not quite satisfactory. The fault was due to one cause, and to one only—something had blocked the vista. Tall central exhibits in a gallery ought to have been rigidly prohibited. Galleries of exhibits stretching between one main gangway and another ought to have yielded an uninterrupted vista from end to end—not necessarily from the floor up, but certainly above a level of 3 feet 6 inches. The Gallery System has the advantage that it leaves to the exhibitor a far greater freedom in the arrangement of his exhibits and the treatment of his space than the old island and gangway system, but it is necessary to be rigid about preserving vistas. In Figs. 229*a* and 229*b* Mr. Linskill has sketched for me the



Fig. 216

PILKINGTON & TWYFORD PORTICO
Palace of Industry, Wembley, 1924.

Oliver Hill.

*Blocks made by Alfred Craske, Ltd.
Printed at the Baynard Press, S.W.9*



Edward Maufe.

FIG. 217.—MOORCROFT PORTICO, WEMBLEY, 1924.



Edward Maufe.

FIG. 218.—IN THE JEWELLERY SECTION, WEMBLEY, 1924.



FIG. 219.—THE SHOP WINDOW OF THE EMPIRE, WEMBLEY, 1924.



Oliver Hill.

FIG. 220.—UNDER THE PILKINGTON PORTICO.



FIG. 221.—ASHTED POTTERY SHOP, WEMBLEY, 1924.



Oliver Hill.

FIG. 222.—IN THE POTTERY SECTION, WEMBLEY, 1924.



FIG. 223.—PART OF DOULTON'S EXHIBIT, WEMBLEY, 1924.



Fig. 224 CAULDON PAVILION Palace of Industry, Wembley.

P. Morley Horder.

*Blocks made by Alfred Craske, Ltd.
Printed at the Baynard Press, S.W.9*



Edward Maufe.

FIG. 225.—IN THE GLASS SECTION, WEMBLEY, 1924.



FIG. 226.—CHANCE'S EXHIBIT.



FIG. 227.—A DISPLAY OF GLASS, MUNICH, 1922.

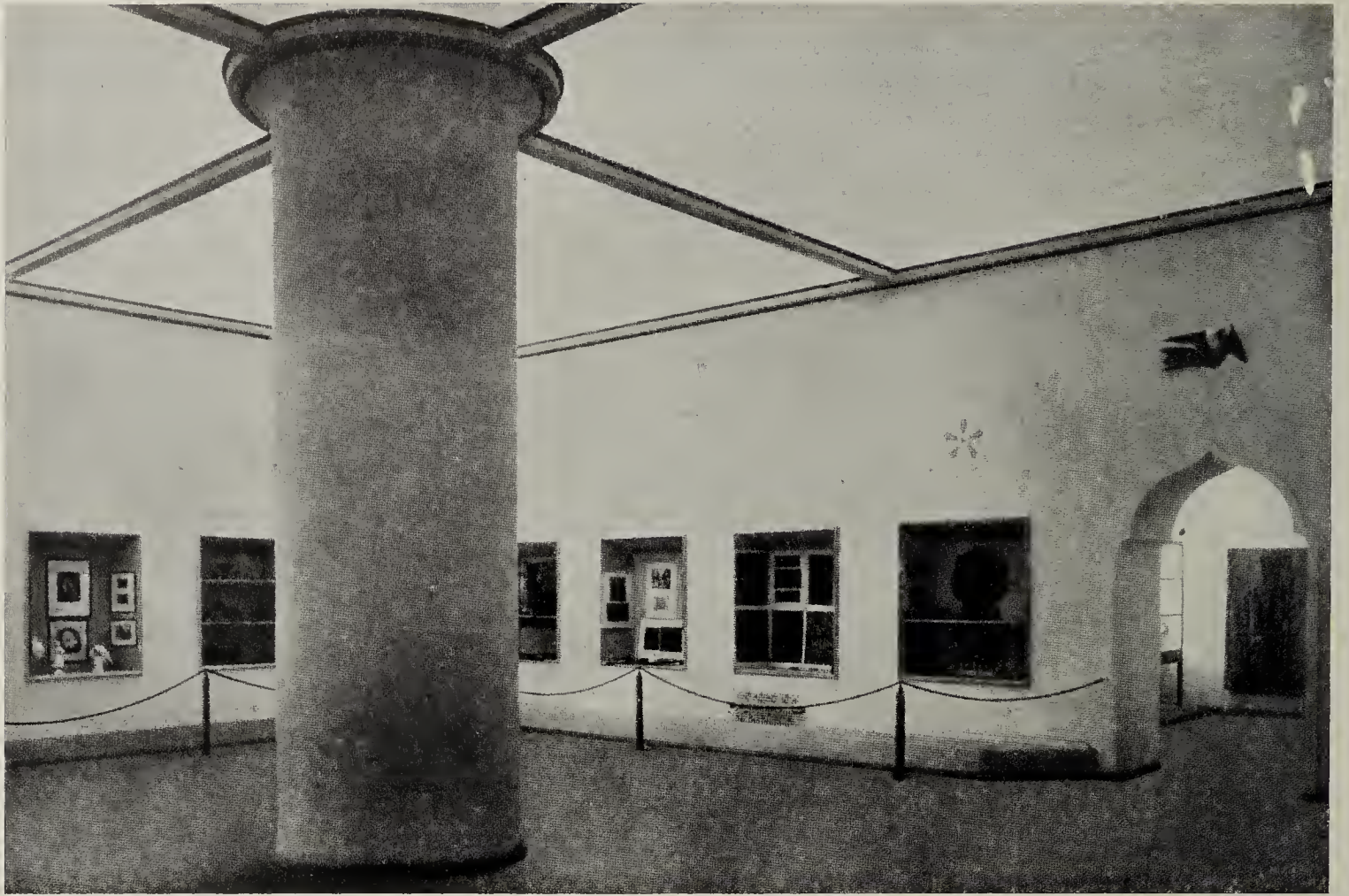


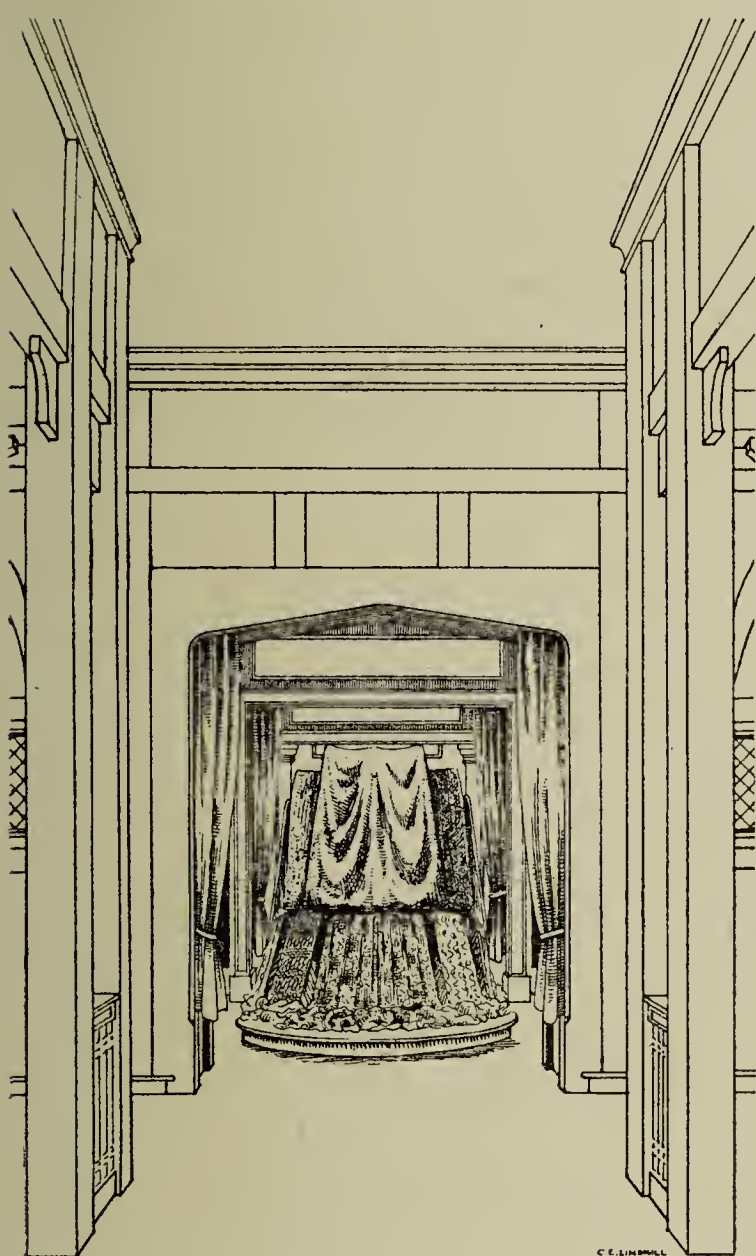
FIG. 228.—A GALLERY OF ART OBJECTS, MUNICH, 1922.



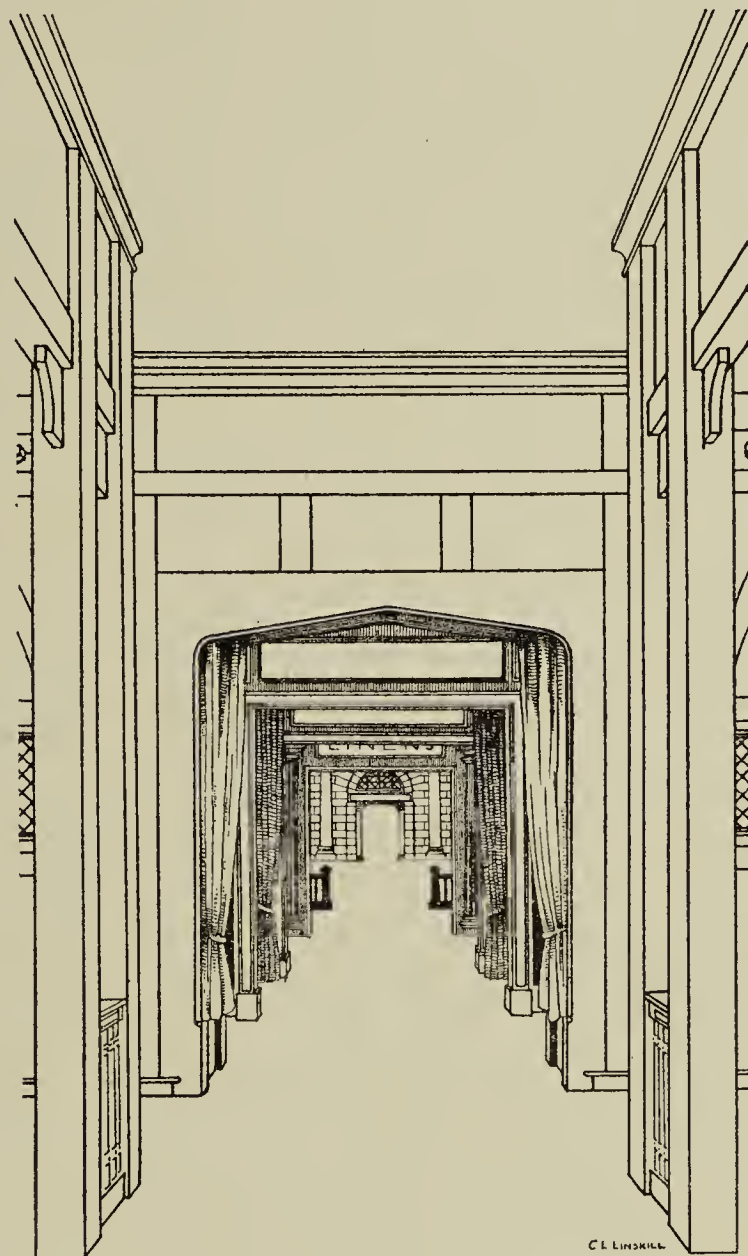
FIG. 229.—EXHIBIT OF FANCY LEATHER WORK, MUNICH. 1922.

result at Wembley, 1924, of a central stand in a gangway and a view along the same gangway with this feature eliminated. The comparison seems to prove the case.

Clocks, jewellery, cutlery, and the like are essentially of the "Museum Exhibit" type, because the glass case is essential, not only to keep the exhibit from dust, but also from light fingers. The lighting of showcases gives great scope for ingenuity. It is obviously undesirable that the light itself should be visible,



229a.—GALLERY WITH CENTRAL EXHIBIT.



229b.—SAME GALLERY WITH CLEAR VISTA.

and the more brilliantly the objects in the showcase can be made to stand out the more telling the display. At Munich, 1922, the jewellery section was in a separate hall without any natural lighting, and with no artificial lighting except what was thrown on the exhibits from unseen sources within the showcases. The result was extraordinarily brilliant and effective, but it is fair to add that this was possible only because it was a "Museum Exhibit" in the fullest sense. There were no attendants, and it must have been somewhat of an operation to

open a case in order to get out a particular exhibit for a serious enquirer. Obviously such a scheme was wholly incompatible with retail sales of exhibits. In this industry the relations between wholesaler and retailer make it difficult to form a representative section in a general Exhibition. At Wembley, 1924, the difficulty was to some extent met by providing retailers with space on the main gangways, and accommodating wholesalers chiefly in the gallery within. Mr. Maufe was successful with the portico and with the interior treatment (Fig. 218), but it must be said again that a plethora of glass cases does not make for success where gangway space has to be economically planned.

It is desirable to emphasise here that the difference between Exhibitions which are wholly satisfactory examples of the arts of display and those which only partially achieve ideals is the difference between those which cannot possibly be successful economically as space-letting propositions—*e.g.*, Munich, 1922—and those which must be and can be. Nothing is more deceptive than the amount of space required for the provision of gangways of even moderate spaciousness. Even an ungenerous allowance is likely to absorb 45 per cent. So small a proportion as 40 per cent. is only possible when the exhibitors' spaces are very large on the average, and very deep from back to front. One highly popular Olympia Exhibition, which I had surveyed carefully, showed 48 per cent. in gangways and 52 per cent. in exhibitors' space, but even so the gangways were by no means generous, and the visiting public were rather severely jostled and wearied. Ideals were reached at Munich by the Gallery System, of which two good examples are seen in Figs. 228 and 229, but here the proportion of net exhibiting space to circulating space was something like 1 to 10, and this is only feasible when, as at Munich, the Exhibition Halls are at the disposal of the organisers at no rental or something nominal. At Wembley, 1924, where the two great United Kingdom Palaces had to yield something very close to half a million sterling (if the British Empire Exhibition was to be held at all), the organisers were driven into a layout based on financial necessities and not on any philosophy of the Arts of Display.

CHAPTER IX.—THE CHEMICAL INDUSTRIES

A Large Field—The Problem of the "Single Exhibit"—Difficulties of Presentation—The Relation of Science to Industry—The Grouping of Diverse Elements in a Single Exhibit.

THE word "chemical" covers a vast field of industry, including, as it does, Acids, Alkalis, Soap, Wood Distillation Products, Coal Tar, Intermediates and Dyestuffs, Fine Chemicals, Paints and Varnishes, and Explosives. For the ordinary purposes of an Exhibition, however, the sections divide themselves into heavy chemicals, fine chemicals, soaps, perfumery and dyestuffs (with paints and varnishes), and explosives. In point of fact, all English explosive supply is centred in the firm of Nobels, whose striking composite exhibit at Wembley in 1924 was outside the Chemical Hall, but near it, and included a number of engineering elements (Figs. 241 to 244).

The difficulty of the heavy chemical manufacturer at an Exhibition is that he has practically nothing to show. His business is to manufacture one, or at most a few, products in very large quantities. Broadly speaking, such a manufacturer has only a single thing to exhibit, and that thing probably of no distinction of appearance. Dyestuffs, on the other hand, provide a feast of colour, and they give to the artist in display singular opportunities of attracting the visitor. The stand of the British Dyestuffs Corporation at Wembley was a good example of what can be done. The colours were shown in a large variety of fabrics draped round transparent columns, inside which occulting lights created a pleasant impression of change and movement, and the fabric effects were devised by Mrs. Claude Lovat Fraser (Fig. 235).

The whole Chemical Section in the Palace of Industry owed a great deal to the skilled and persuasive supervision of Mr. Clough Williams-Ellis, who was appointed by the Association of British Chemical Manufacturers to design the enclosing wall. Mr. Cosmo Clarke's fine frieze gave cohesion to a large number of stands of very different design which would otherwise have looked very scrappy, and presented an attractive and convincing picture of the great range of the industry (Figs. 232, etc.).

One of the pleasantest examples of a moving exhibit in the whole Exhibition was the Erasmic soap bubble fountain, which showered from electric lamps of many hues bewildering prismatic rays through the ever-moving sheet of soap bubbles (Fig. 233).

Manufacturing exhibits in the Chemical Industry present considerable diffi-

culties; it is practically impossible to demonstrate the full range of any process without introducing some element which would destroy the amenities of an Exhibition. Wembley, 1924, however, showed that a very interesting moving exhibit can be installed by concentrating, as D. and W. Gibbs did, on the later processes of soap-making, including the making of the bars of soap, cutting, moulding, and packing.

Amongst the chemical stands of particular charm were those of J. and E. Atkinson, Ltd., and W. J. Bush and Co., Ltd., designed and carried out by Fraser, Treleaven, and Wilkinson. There was a touch of fantasy about the decoration which struck just the right note in an Exhibition (Fig. 234). Another attractive perfumery stand was that of Piesse and Lubin, Ltd. Most of the stands throughout the Chemical Section relied more or less on classical motives of design, but Bryant and May decided to try something in a very traditional English manner, and put up a stand reminiscent of an ancient village inn (Fig. 236). Its design revealed its author rather in the character of a good man struggling with adversity, but the stand drew enormous crowds of visitors to it.

In the Chemical Section there was certainly nothing better than the stand of Brunner, Mond and Co. and their associated companies (Figs. 231, 232, and 238). It needed to be very decorative in its own right, because heavy chemicals do not yield anything in the way of an attractive exhibit. Mr. Williams-Ellis's design and colour scheme were fresh, modern, and striking, and I do not know three better epithets of praise for Exhibition architecture. The same designer was responsible for the properly modest and businesslike equipment for the large space devoted by the Association of British Chemical Manufacturers to the scientific exhibit (Fig. 349). It can, without derogation of any other organised exhibit in the British Empire Exhibition, be admitted that a very special degree of merit attached to the action of the Chemical Manufacturers in presenting to the public so striking an educational exhibit of what fundamental science and research have done, and continue to do, for a great British industry. The Association was notably helped by a Committee of the Royal Society, by a Joint Committee of the other learned scientific societies, and by eminent individual scientists. The whole enterprise of scientific and industrial exhibits alike was permeated by the ability and energy of Mr. W. J. U. Woolcock, C.B.E., General Manager of the Association, who "played like a lambent flame over the ground." He and his associates not only provided exhibits of great interest and significance, but throughout the six months of the Exhibition continually renewed them, and thus kept the interest fresh. The whole range of pure scientific chemistry was covered. In various sections were shown the most recent work in organic, inorganic, and physical chemistry. The chemistry of explosives and of dyestuffs was well illustrated. Agricultural chemistry and bio-chemistry provided most interesting exhibits, and rare gases, terpenes, colloids, sugars, and a number



FIG. 230.—HOWARD'S OLD SHOP
FRONT TREATMENT.



FIG. 231.—BRUNNER MOND.

Clough Williams-Ellis.



Clough Williams-Ellis.

FIG. 232.—ELEVATION OF CHEMICAL HALL TO NORTH
WALK, PALACE OF INDUSTRY, 1924.



FIG. 233.—ERASMIC SOAP BUBBLE FOUNTAIN, WEMBLEY, 1924.



FIG. 234.—ATKINSON'S DISPLAY OF SCENT.

Fraser, Treleaven and Wilkinson.

of other branches of the subject were finely shown. So admirably was the enterprise carried through that Wembley became, for the time, something like a seat of chemical learning, to which it is estimated that about 90 per cent. of the students of chemistry throughout the country resorted during the currency of the Exhibition. Important as that was, it was still more important that the great body of the general public should have the opportunity of seeing a representative and readily intelligible exhibit, which stamped on their minds the importance of research to industry, and therefore the significance of a complete and ever-expanding national programme of technical education. As a piece of industrial patriotism the action of the Association of the British Chemical Manufacturers was notable, and it is to be borne in mind that the whole cost of this exhibit was borne by the Association and the Scientific Societies, and received no subvention from Government funds. In the actual display of the exhibit it was natural that the atmosphere of the laboratory, rather than of the factory or shop, should govern the design, and Mr. Williams-Ellis framed the scientific exhibit in a sober and dignified way. The United Alkali Company got over the difficulty of presenting the significance of their manufactures by adorning their stand with a number of illuminated pictures. These revealed not the processes of alkali making, but its employment in a great range of other industries. Alkali was thus marked as one of the broad bases on which other great staple industries, such as textiles, are built. Reference must also be made to the eighteenth century note in the shop front treatment of the Howard stand (Fig. 230), the attractive showcase of the Whiffen exhibit (Fig. 237), and the ingenuities illustrated in Figs. 239 and 240.

The exhibit of Nobel Industries at Wembley also furnished a good example of the special need of fine display in the case of industries where the product itself does not present outstanding interest except to the expert; but it has another significance—namely, as a fine example of a group exhibit. Nobel Industries include a large number of associated concerns. Chief of these are explosives and ammunition, but others are included so diverse as bicycles, motor-cars, enamels, varnishes, welding plant, fertilisers, incandescent gas mantles, nails, medals and other stampings, lamps, and artificial leather cloth. This association of diverse interests was staged in a hall of over 4,000 square feet, which closed the vista of the great North Walk of the Palace of Industry at its southern end (Fig. 241). A large and elaborate model represented a mountainous landscape on the slopes of which mines, collieries, factory towns, quarries, tramways, a lighthouse, a fort, and so forth, enabled the visitor to visualise the influence of this great corporation on many phases of life in the Empire and throughout the world. It is to be admitted that the model, though interesting, demanded from the visitor some little effort of thought, and it suffered from the lack of movement (Figs. 242 and 243). It had, in fact, a museum quality, which was emphasised by the display of products of the constituent companies shown on the walls of the Nobel Hall. It must be said,

however, that these displays were in themselves extraordinarily well done, and charming patterns were made out of very unconvincing material (Fig. 9). The effect was greatly enhanced by the perfect lettering throughout, which marks the influence of the Kynoch Press, another Nobel element that has played a conspicuous part in raising the general level of the arts employed in the service of publicity.

The architectural treatment of the interior of the hall and, still more important, of the elevation to the main gangway outside it, was one of the best, if not the best, thing of the kind at Wembley (Fig. 244). Mr. J. Emberton took the structure as he found it. He decorated it in a wholly modern manner, but with such reserve that the efficiency and dignity of the concrete building was not veiled, but emphasised and touched to a greater beauty by his treatment of it.

Amongst the important Nobel products are a range of metallic paints, giving effects of aluminium, bronze, silver, and gold. These paints, heightened by a judicious use of blues and reds and other colours, and used in the Nobel Bay, were in themselves significant exhibits.

If the interior of the Nobel Bay was a little cold, by reason of lack of movement, this was corrected in part by the provision at its entrance of two interesting machines, one for the testing and checking of cartridges, and the other for the making of coins and medals. As a whole, the exhibit was highly successful, most of all because art presented the idea of unity in the organisation of diverse interests, and invested the production of things small and individually insignificant with a quality of dignity. The effect of the exhibit was enhanced by its entrance being flanked with two of the great gilt columns, a score of which throughout the Palace proclaimed Nobel, for all were decorated with the Nobel gold powders.



Fig. 235

BRITISH DYE STUFFS

Clough Williams-Ellis.

*Blocks made by Alfred Craske, Ltd.
Printed at the Baynard Press, S.W.9*

Palace of Industry, Wembley, 1924.



FIG. 236.—BRYANT AND MAY,
WEMBLEY, 1924.

FIG. 237.—WHIFFEN'S EXHIBIT.



Clough Williams-Ellis.

FIG. 238.—BRUNNER MOND PORTICO, WEMBLEY, 1924.

PLATE C.



FIG. 239.—IN THE CHEMICAL HALL,
WEMBLEY, 1924.



Clough Williams-Ellis.

FIG. 240.—CROSFIELD'S EXHIBIT.



Westwood and Emberton.

FIG. 241.—IN THE NOBEL HALL, WEMBLEY, 1924.



FIG. 242.—MODEL SHOWING ACTIVITIES OF NOBEL INDUSTRIES.



FIG. 243.—IN THE NOBEL HALL, BRITISH EMPIRE EXHIBITION, WEMBLEY, 1924.



Westwood and Emberton.

FIG. 244.—ENTRANCE FRONT: HALL OF NOBEL INDUSTRIES, WEMBLEY, 1924.

CHAPTER X.—MUSICAL INSTRUMENTS, SPORTS AND GAMES, AND FANCY GOODS

Exhibiting as an Index to Prosperity—Sound-Proof Rooms—Difficulties of Small Exhibits—The Bazaar Element—Domestic Utilities—Decorative Possibilities—A Note on Floor Treatments.

THE scope and character of the participation of any industry in a great Exhibition depends, naturally, upon several factors, to some of which reference has already been made. The makers of products which can be identified by name, brand, or trade-mark, will obviously derive more benefit from an Exhibition than those who must perforce remain anonymous, but the extent of participation depends also upon more general factors. Degree of representation is not an accurate index of an industry's significance as measured by the amount of capital invested and of labour employed. More important are the two factors of the value of publicity to the particular industry and the degree of prosperity—and therefore of optimism—which is current at the time that the decision to participate is made. The amount of space occupied at Wembley in 1924 by British Music Industries was very large in relation to the number of people they employ in the United Kingdom (about 50,000), as compared with, say, the Cotton Industry, but the Federation of British Music Industries embarked on their participation at a time when their business was as good as Lancashire's was bad. The Federation also realised that the best kind of publicity was needed in order to establish their trade firmly in the affections of English music lovers at a time when a recurrence of sharp foreign competition might be expected. The fine show that they put up in the Palace of Industry indicated the foresight of a capable and most representative Federation, desirous of using prosperity as a means of resisting future aggression. The general scheme of the Music Section was devised by Mr. Emberton. He arranged the considerable series of individual stands with open platforms adjoining the gangways, and offices and sound-proof rooms, set well back from the gangway line, and thus affording a sense of spaciousness. The general effect was cool and severe; the structures being painted a cream colour, and the lettering, in the main, either black or gold and black. A touch of fantasy was given by the bars of music modelled on the face of the golden pillars at the doorways of the sound-proof rooms. Such rooms are a necessary provision, but they lack a good deal of effectiveness unless regulations are made to control the sounding of instruments throughout a Music Section. At Wembley "His Master's Voice" had a space which was converted into a hall of some dignity (Fig. 248). It abutted on a

gangway, and the front was treated as a shop window with a central entrance (Fig. 247). This stood open generally, and the music of the disc pervaded the section, but not to an extent which caused serious inconvenience. Other firms had sound-proof rooms, within which organs and pianos were played vigorously to interested visitors without the passer-by being aware of it. The display of pianos and gramophones on the platform spaces of certain firms, however, proved a subtle temptation and, indeed, irresistible. A single instrument sounding in the section was reasonable, but when two or more revealed their tonal virtues at a time, the effect was a little disconcerting. Regulations of a more specific kind than those enforceable at Wembley in 1924 are much to be desired.

An exceedingly interesting show staged by the Federation of Music Industries illustrated the making of a piano, and marked the independence of foreign accessories which the industry has achieved since the War. There seems to be something about musical instrument makers which leads them to desire greatly an abnormal number of display cards. This gave at Wembley a look of untidiness to the section which must have reacted unfavourably on the pleasure taken by the public in the admirable show of instruments. The stands of Columbia Gramophone and Chappells, now illustrated (Figs. 245 and 246), showed, however, a proper restraint in this respect.

The smaller the product exhibited, the more important it is that the display shall not be confused by a lot of extraneous oddments in the way of show cards. When the things displayed are of an artistic character, the setting should be markedly austere, and thus leave the exhibits to tell their own story unhampered. The two galleries at Munich, 1922, illustrated in Figs. 228 and 229, show not only the great value of large floor space generously provided for the circulation of visitors, and already referred to in another connection, but the charm of austere contrived display. The danger of importing a "messy" quality into a show of small articles was very well illustrated in the Fancy Goods Section at Wembley, 1924. Mr. Lawrence Dale devised an interesting gallery, adorned with a range of silk lanterns and with big decorative paintings in the spandrels at the ends of the hall. But the exhibits were displayed on open stalls, and many of the stall-holders sold their wares to the public. The stress of competition, in what was in effect a bazaar, led to the pleasant character of Mr. Dale's scheme being effaced by myriads of show cards and the like devices for attracting the passer-by. The section devoted to Sports, Games, and Toys (Fig. 16) was more restrained because fewer exhibitors desired to sell, but many made the mistake of unduly crowding their stands with a multiplicity of exhibits, as one of them lately confessed to me with unfeigned regret. The mere fact of selling almost inevitably leads to this crowding, because there is little or no space on a stand for storing duplicates, which must therefore be piled up in public view. "Domestic utilities," a polite name for various contrivances beloved by the house-proud, and believed to



Westwood and Emberton.

FIG. 245.—IN THE PALACE OF INDUSTRY, WEMBLEY, 1924 :
CHAPPELL EXHIBIT.



FIG. 246.—MUSIC SECTION WEMBLEY, 1924: COLUMBIA EXHIBIT.



FIG. 247.—SHOP FRONT TREATMENT: "HIS MASTER'S VOICE," WEMBLEY, 1924.



FIG. 248.—INTERIOR OF "HIS MASTER'S VOICE" GALLERY: MUSIC SECTION, WEMBLEY, 1924.

be labour-saving, are also apt severely to trouble the amenities of an Exhibition hall. The decorative possibilities of such sections are considerable, but they can only be achieved if exhibitors can be induced to exercise restraint in the common interest, and that is not soon or readily done.

The general gangways throughout the Palace of Industry were, as is usual in Exhibitions, left with their ordinary concrete finish. In a building so riddled with supply services—water, drains, gas and electric light, some of them requisitioned in a great hurry by exhibitors just before the Exhibition opened—it was inevitable that the concrete floor should be drastically cut about for their installation, and it must be confessed that this left the surfaces of the gangways very rough in places. The trying problem of dust and dirt was thereby accentuated. In the Music Section the Federation sought and obtained the very willing permission of the Management to lay the main gangways with one of the many efficient composition floors, which give a pleasant surface for walking, and, being perfectly smooth and impermeable, are very readily cleaned. The cost is not excessive, and repays the exhibitor both by its convenience and appearance. In some other sections the exhibitors combined to lay indiarubber carpet direct on the concrete. Here, again, the surface was admirable, but there is the practical difficulty of making the rubber adhere continuously to concrete. It is apt to become detached, with the result that the edges of the sheets may cause visitors to trip. Admirable as india-rubber flooring is, it is only completely successful when laid on a wooden floor or platform. On the whole, the most popular method of covering exhibitors' space is to provide a wood platform 6 inches high, and to lay it with linoleum. In some sections at Wembley exhibitors sought to overcome the problem of dusty main gangways by laying cocoanut matting. This is well enough for a fortnight's show, but it has many practical disadvantages. The ends of the strips need to be bound with lead to prevent fraying and to save visitors from tripping, but much more serious is the way that such matting harbours dust, and in the course of a six months' Exhibition becomes exceedingly dirty.

CHAPTER XI.—GENERAL AND ELECTRICAL ENGINEERING

Need for Austerity in Engineering Display—Objections to “ Four-Poster ” Stands—Exhibitors’ Offices—Notes on Ideal Planning and Arrangement—Control of Illumination.

THE fundamental difference between engineering and other manufacturing exhibits, and the consequent difference between the methods of display appropriate to these two great divisions of industry, has already been dealt with generally in Chapter II. It is, however, important to emphasise a point not generally accepted—viz., that where heavy engineering is concerned the less architectural and decorative the display the better. At Gothenburg the rules for the Machinery Hall were of the most rigid kind. Exhibitors’ names and notices could only be displayed on very narrow boards resting on the floor, except in the case of those few lucky ones whose exhibits were against the outside wall of the hall. Even there they could use only letters of the official alphabet, about 3 inches high, which were supplied by the Exhibition. In my judgment, this extreme rigidity lessened the publicity value of the exhibits. But in so far as it ruled out large and elaborate name boards, and in particular did away altogether with the four-poster type of stand, the control was thoroughly justified. Fine engineering products, whether dynamos or locomotives, or great tubes or motor-cars, themselves exhibit that essential seemliness which is inherent in articles economically designed to fit a particular purpose. An incident in connection with one highly important engineering exhibit at Wembley, 1924, may be set down here in order to illustrate the point I want to make. An engineering firm of great importance had submitted to the Exhibition Management a design for a stand the posts and facia of which were covered with expensive carved wooden ornaments, and with lettering intended to be artistic, but quite unquestionably illegible. The exhibiting firm was highly pleased with this piece of exhibition confectionery, and failed to understand how anyone could wish anything so pretty not to be erected. After some discussion the exhibitor was asked whether he proposed that the decoration devised for the stand should also be painted on the great engineering exhibits which were to be displayed. He replied: “ Certainly not ; it would make my engines look ridiculous.” He failed to see that his splendid products would be made equally ridiculous by a framework so decorated as to distract the visitor from the exhibits themselves.

The largest individual exhibit in the Palace of Engineering was that of

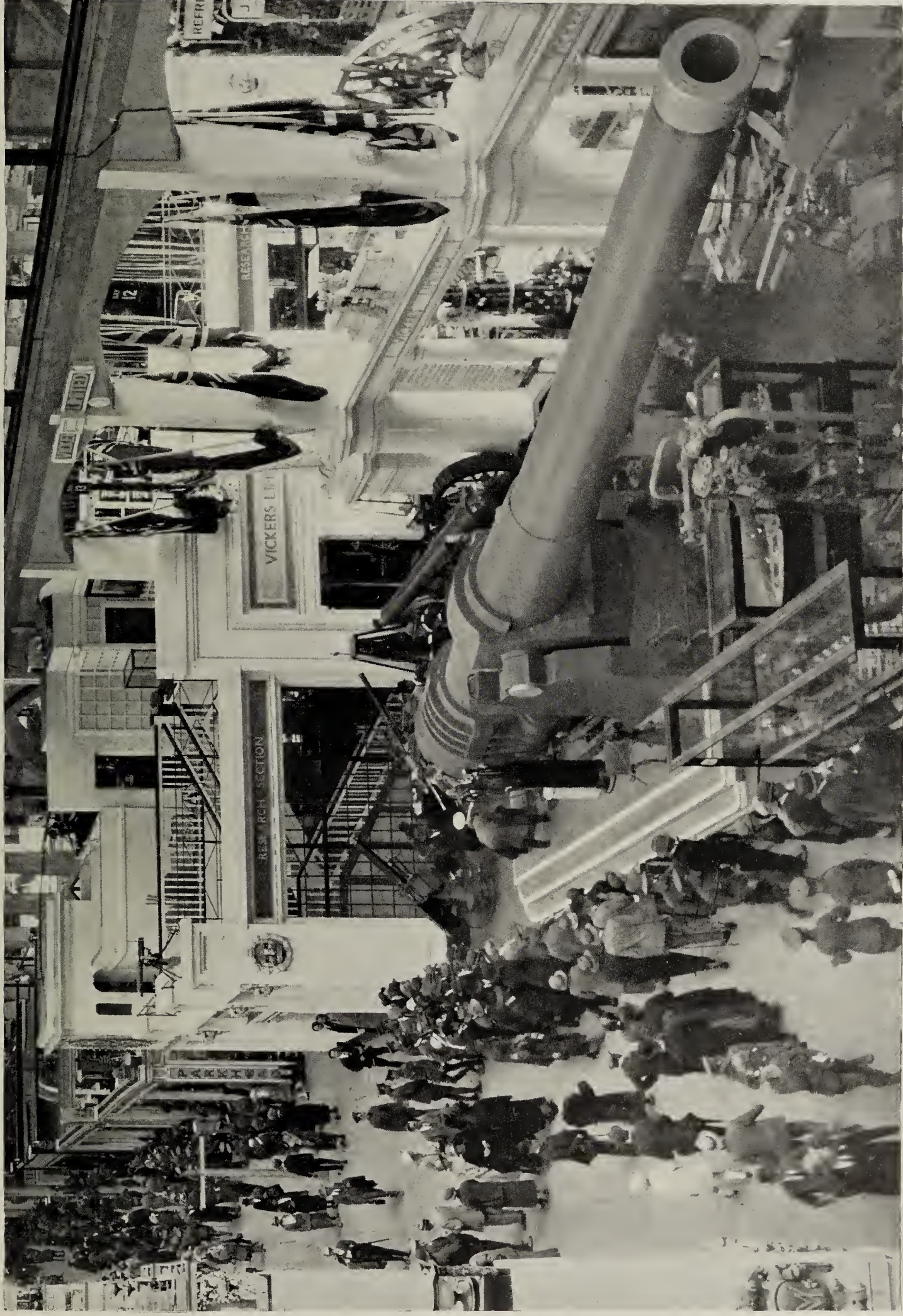


FIG. 249.—GENERAL VIEW OF EASTERN PART OF VICKERS' EXHIBIT, WEMBLEY, 1924.

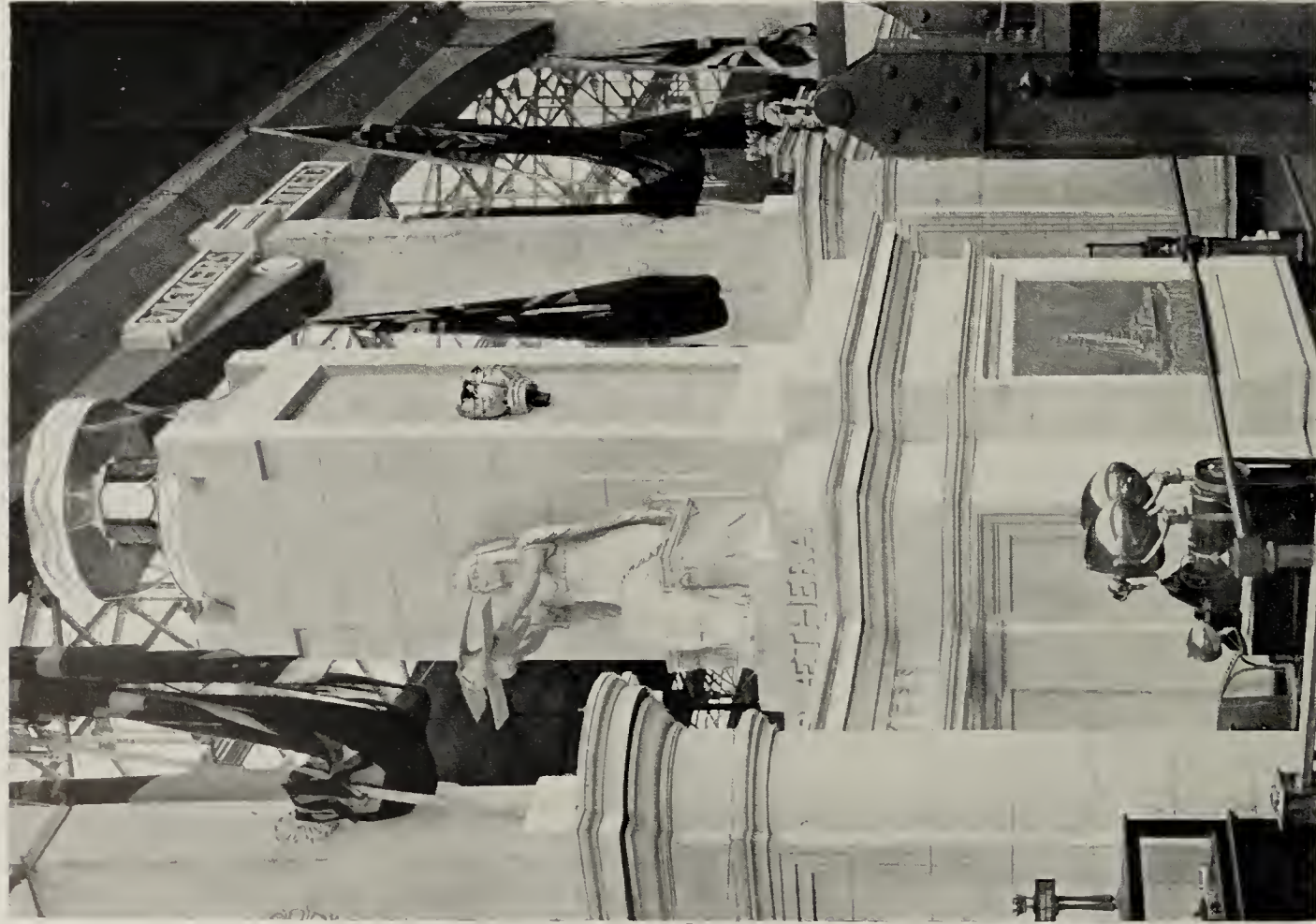


FIG. 250.—CENTRAL FEATURE OF THE VICKERS' STAND, WEMBLEY, 1924.



Walter Gilbert.

FIG. 251.—STATUE AT WESTERN END OF VICKERS' EXHIBIT.

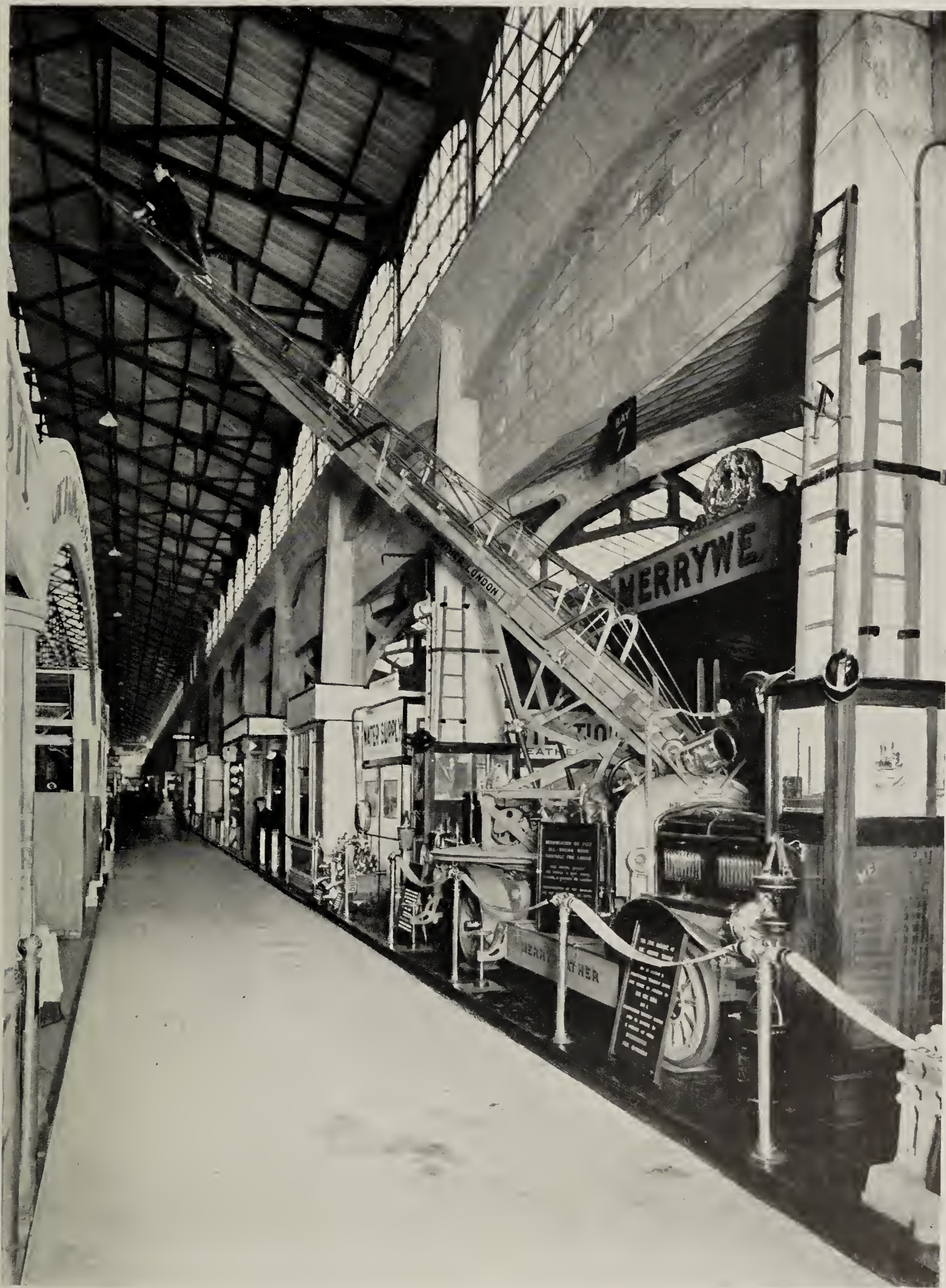


FIG. 252.—PALACE OF ENGINEERING, WEMBLEY, 1924:
MERRYWEATHER'S EXHIBIT.



FIG. 253.—FACIA: JOHN FOWLER'S EXHIBIT, WEMBLEY, 1924.



FIG. 254.—BEAMA OFFICE, PALACE OF ENGINEERING, WEMBLEY, 1924.

Forsyth and Maule.

Vickers Ltd., and its Associated Companies. The general view of a part of their stand as seen from the overhead travelling crane gives great prominence to the great naval gun which symbolises the firm's eminence in ordnance (Fig. 249). A complete range of models of war ships and merchant vessels represented their naval activities. The Aviation Department displayed models of the Vimy aeroplanes, famous for the Atlantic, Australian, and African flights. It would be impossible to catalogue the immense variety and range not only of engineering products, but also of such things as ply-wood used for decorative effects. Mr. Walter Gilbert, Art Adviser to Harcourts Limited, an Associated Company of Vickers Limited, and Mr. Seymour Darlington, Publicity Manager of Vickers Limited, closely co-operated in providing the Company's display. Mr. Gilbert was responsible for the decorative features of the stands, which covered an area of 15,000 square feet. Mr. Gilbert wisely centred his decorative effects, instead of attempting to give an architectural frame to the whole of the great space devoted to exhibits. At the eastern end of the long stand he put up a two-storey building, in which was housed the work of the Vickers Research Department, and a corner tower was utilised as the home of a carillon, which chimed the hours very sweetly. The architectural and sculptural features which symbolised the main activities of the Companies were properly related to the structure of the Palace. Fig. 250 shows a central monument, with a successful figure symbolic of aviation, placed between two of the reinforced concrete pillars. At the western end of the stand, the statue of a workman stripped to the waist illustrated the sense of power which is instinct in great engineering enterprises (Fig. 251). These decorative features were just enough to emphasise, but not to overwhelm, the products displayed, and the stand altogether was successful. Adjoining the Vickers stand and separated from it only by the Central Avenue of the Palace was the Metropolitan-Vickers stand, in which again Mr. Gilbert limited his decorative effects to a screen of decorative columns on the line of the main structural columns, framed by a pierced frieze reminiscent of mid-seventeenth-century carving. Here again, however, the decoration was subordinate in the main business of displaying notable engineering products on open stand space.

Among the best engineering exhibits at Wembley were those which were built up entirely of engineering products without any architectural fal-lals, where the name of the firm was set up in letters not unduly large on a board not unduly conspicuous.

The Merryweather stand at Wembley, 1924, consisted simply of their Fire Brigade appliances set down on a platform, and with the name plainly but modestly displayed as shown in Fig. 252. An interesting feature was the expanded escape ladder which projected over the gangway, and was operated in this position, sometimes with a fireman mounted on the end of it. The stand of Electro-Motors (Fig. 257) was similarly modest and effective. John Fowler and Co.'s facia

was made lively by the model of an agricultural machine (Fig. 253) running backwards and forwards. Messrs. Richardsons Westgarth were particularly happy in the quality of the lettering on their fascia (Fig. 258). Some sign-writers, no doubt, think that Mr. Johnson's serif-less alphabet is a very simple thing to do, but comparatively small variations in the shape of the letters and the strength of the strokes is enough to turn an alphabet of distinction into something ordinary or even ugly. The Armstrong-Whitworth stand suffered, in my judgment, from the excessive depth of the fascia (Fig. 263). A notable feature of their display was a noble locomotive, but the fascia came down so close to the top of it that it took away its scale. Something smaller, both in length and depth, with consequently smaller lettering, would, I think, have achieved a greater dignity. Particular merit attached to the collective exhibit of the Non-Ferrous Metal Trade (Fig. 268), because it was built up entirely of the products of the participating firms. The metal lettering on the metal fascia was particularly good. The Dorman Long stand was rightly illustrative of one of the firm's activities—namely, constructional ironwork for buildings—and was itself a noble piece of architecture to the design of Sir Edwin Lutyens, R.A. The inner faces of the columns, consisting of steel elements faced with marble, were left open so that the method of building was displayed, and the entablature had all the distinction which is expected of Sir Edwin (Fig. 278). Other stands, which relied in the main upon the exhibits themselves and showed a proper reticence in stand construction and signs, were the British Mannesmann Tubes, Colville, and the English Electric Company, illustrated in Figs. 279 to 281. There is much, however, to be said for that type of engineering stand which is in the main a simple display of products, but also includes an office where business can be done in privacy. A notable example of this sort was provided at Wembley by J. Stone and Co., Ltd. (Fig. 262). Part of the space was laid out as an open platform with machines, and the rest was a well-designed office with a pleasantly furnished interior (Fig. 261). Another stand on somewhat the same lines was that of the Marconi Company (Fig. 276), where the foreground was filled with cases and tables furnished with delicate instruments, and behind them was an office of dignified design. Some exhibitors preferred an entirely enclosed pavilion. The British Electrical and Allied Manufacturers' Association, to whom so much of the success of the electrical exhibits was due, housed themselves in a cottage-like structure, just inside the Faraday Gate (Fig. 254), and their office (Fig. 255) was a very restful oasis.

A group of exhibitors, including the Sterling Telephone and Electric Co., Ltd., decided on a joint scheme which was devised on the lines of a shop (Figs. 259 and 260). The visitor entered by what was in effect a street door, and the interior was laid out like an ordinary showroom.

There are comparatively few opportunities in an engineering section for build-

PLATE CIX.



Forsyth and Maule.

FIG. 255.—INTERIOR OF BEAMA OFFICE.



FIG. 256.—NATIONAL ASSOCIATION OF RADIO MANUFACTURERS EXHIBITION, ALBERT HALL, 1924.

PLATE CX.



FIG. 257.—ELECTROMOTORS, WEMBLEY, 1924.



FIG. 258.—RICHARDSON'S WESTGARTH.



FIG. 259.—STERLING RADIO, WEMBLEY, 1924

Oswald Milne and Paul Phipps.



FIG. 260.—ENTRANCE TO STERLING STAND, WEMBLEY, 1924.



FIG. 261.—OFFICE ON STONE'S STAND, WEMBLEY, 1924.

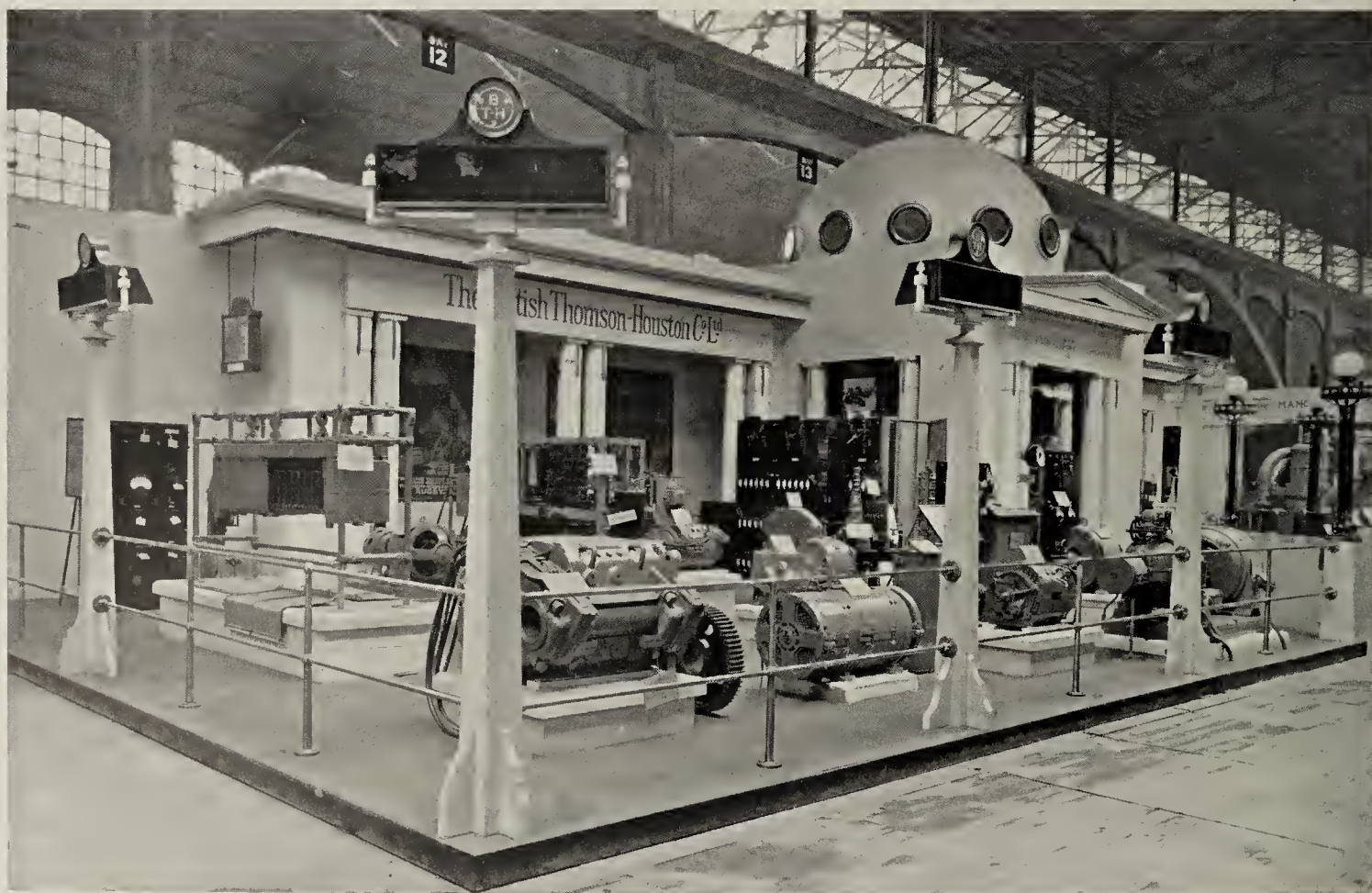


FIG. 262.—J. STONE AND CO., LTD., PALACE OF ENGINEERING, WEMBLEY, 1924.

R. W. Symonds.



FIG. 263.—ARMSTRONG WHITWORTH, PALACE OF ENGINEERING, WEMBLEY, 1924.



Westwood and Emberton.

FIG. 264.—BRITISH THOMPSON HOUSTON, WEMBLEY, 1924:
NORTH PORTION OF EXHIBIT.

ing up a display which shall be related to the product or services of the exhibitor and yet have any intrinsic beauty of form or colour. I was, however, impressed at the Gothenburg Exhibition by the direct simplicity and artistic merit of an exhibit by the Skefco Ball-Bearing Co., which is illustrated in Fig. 274. The single great ball-race, held up by a simple column, not only attracted attention, but looked dignified against its plain background: the design of the parapet was also good. In the Palace of Engineering at Wembley, 1924, Heinke gave distinction to their exhibit of diving apparatus by a pillar (Fig. 275) covered entirely with great oyster shells, which gave a pleasant colour note in otherwise rather grey surroundings.

Even in an Engineering Exhibition there are many small articles which require a framework or background for their efficient display. Such goods as small metal fittings, wireless parts, drawing instruments, etc., are probably best shown in the old-fashioned type of stand with front and facia. Herein lies the necessity for co-ordination of building line and heights, and, where possible, colour. One group of such exhibitors at the south-east entrance of the Palace of Engineering was with difficulty persuaded voluntarily to undertake such a scheme, and a pleasing effect was achieved without losing the solid character applicable to the display of engineering products.

An Exhibition such as that of the National Association of Radio Manufacturers at the Albert Hall in September-October, 1924, though of an engineering character, is essentially a show of very small things. Fig. 256 shows that it was well contrived. The Exhibition was staged on the dancing floor at the level of the first line of boxes, which gives about 16,000 square feet in an oval of about 160 feet by 130 feet. The colour scheme was a darkish blue and gold.

There are special difficulties in arranging a co-ordinated design for display in different parts of a Palace of Engineering owing to the great variation in the size of the exhibits. The logic of the situation should drive the exhibition maker of the future into dividing all engineering exhibits into two quite clear and definite classes: (a) the heavy exhibit, in which will be included locomotives and other rolling-stock, guns, the elements of plant proper to power stations of all kinds, and large individual pieces of machinery in general. All such exhibits should be set out on spaces where no architectural structures whatever would be allowed. The exhibitors' spaces would be furnished, where necessary, with a platform and protected by a small standardised form of railing. All exhibitors' names would be displayed in a uniform manner, either on plain signs hung from the roof, if the structure of the engineering hall made this desirable, or on continuous sign-boards connecting ranges of columns, or on small shields or boards supported by simple posts. (b) The second type of exhibit would be the small object which needs to be displayed on a counter rather than on a floor. The display in this case

might well be on stands with facias, and with the usual treatment proper to a space furnished with counters and showcases, but still of a more austere kind than is proper where the exhibits themselves are more or less of an artistic character. If these two broad divisions of engineering classification were laid down, a distinction of size rather than of character, the impressive effect of the Machinery Hall at Gothenburg could be secured for the heavier exhibits, and the amenities of a first-rate Palace of Industry, albeit restrained, would set off the smaller and less impressive exhibits. There would follow the great practical advantage of concentrating in one part of a Palace of Engineering all the exhibits which needed heavy foundations, pits for weighbridges, deep chases for the installation of machinery normally placed below floor level, and so forth. This could have been done at the Palace of Engineering at Wembley if more foresight had been employed, because the building lent itself ideally to the differentiation I have suggested. Fig. 265 shows the division of the Palace into sections at the 1924 Exhibition. Five bays run east and west, each 75 feet wide and very lofty. These included, during 1924, the exhibits set out on the Fifth to the Eleventh Avenue. Railway lines ran along Fifth, Seventh, Eighth, Tenth, and Eleventh Avenues, and above them were travelling cranes. North and south of this series of lofty bays were considerable blocks of space without railway tracks and overhead cranes, and these two areas yielded the space in which alone the ordinary type of exhibition stand should have been allowed.

Amidst the chorus of praise and admiration which has justly been accorded to the Palace of Engineering, there has been an undercurrent of criticism—namely, that the majesty of the Palace itself and the austere efficiency of the great exhibits displayed were confused and even minimised by the number of stands which served no real purpose, and represented merely a bad and expensive tradition. This much may be said by way of criticism, but much more must be added by way of real admiration for many group exhibits. The co-ordination of all cable-making exhibits, as the result of the firms included in the Cable Makers' Association employing Imrie and Angell to devise for them a joint display, gave a highly satisfactory result (Figs. 31 and 32). It is a good general principle that the vista down a main gangway shall not be broken, but attractive exceptions can be allowed to good rules if they offend only against the letter and not the spirit. The Cable Makers' area was split by Tenth Avenue, and Imrie and Angell's scheme was for a quadrangle of stands fronting both on Ninth and Eleventh Avenues, and on an open court through which Tenth Avenue ran. This court was furnished with flower beds and a low central fountain which cut the vista down the avenue, but only slightly.

Another exception to the vista rule, and again a reasonable one, was allowed in the case of the British Thompson-Houston display (Figs. 264 and 269). This covered an area divided by a main avenue, again the Tenth. A company which

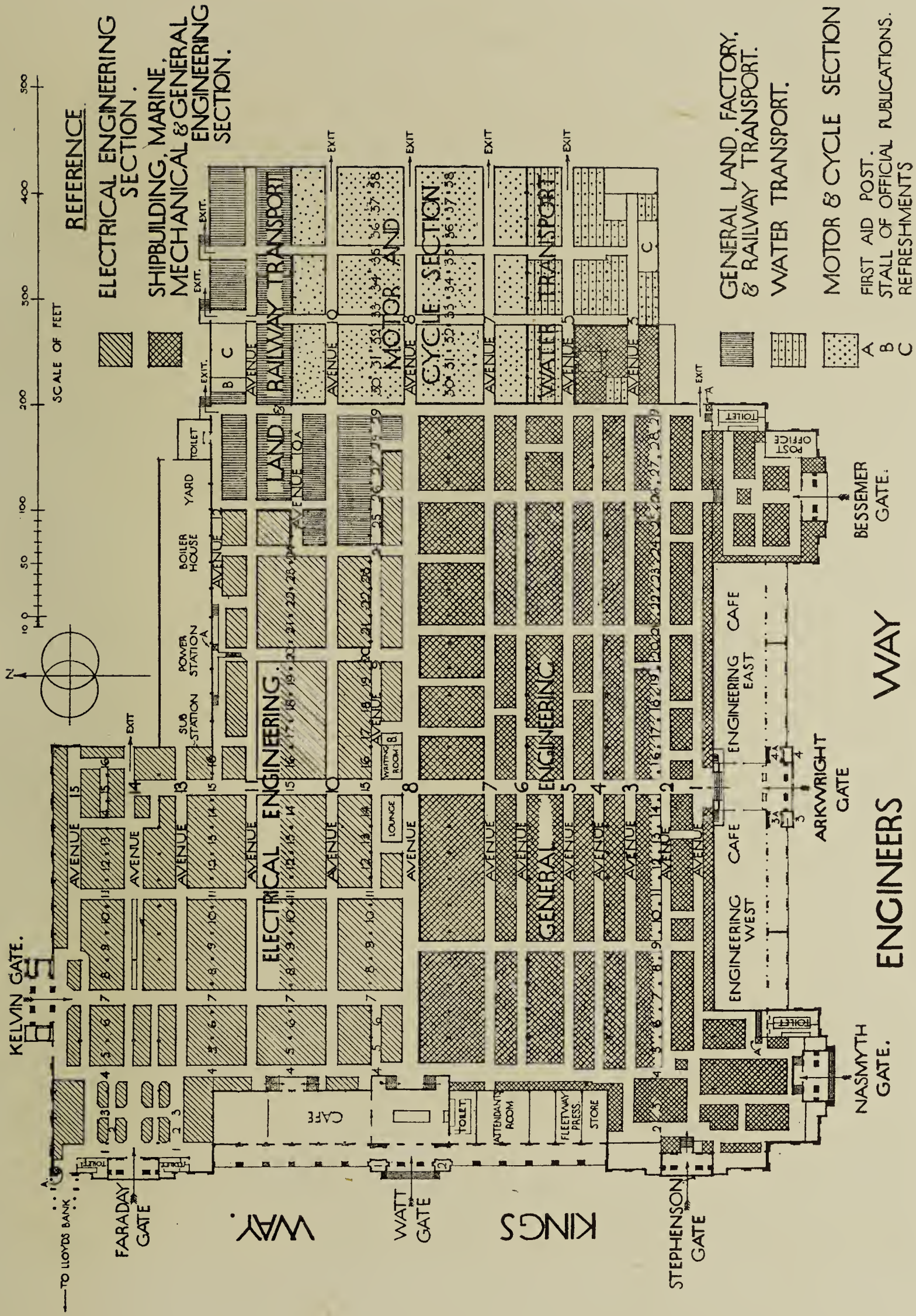


FIG. 265.—LAY-OUT OF PALACE OF ENGINEERING, WEMBLEY, 1924.

specialises in lamps may reasonably ask for some way of emphasising illumination, and the B.T.H. yielded up a considerable area of effective exhibiting space for the purpose of providing a double gangway encircling a central slender trophy outlined in coloured lamps. This rather emphasised than blocked the vista (Fig. 269). The rest of the space was occupied in part by a domed pavilion, furnishing office accommodation, and in part by platform space for heavy plant. The whole scheme was effectively devised by Mr. Emberton.

In Fig. 266 is shown an ideal plan for such a treatment of the Palace of Engineering as would have avoided the criticisms set out above. The references on the plan set out the limitations which would be necessary if full advantage were taken of the noble character of the building itself. The proposed lay-out is indeed the outcome of experience and may, I hope, influence future exhibitions at Wembley and elsewhere.

The stand of the General Electric Company at Wembley, 1924 (Figs. 270 to 273), was full of features of special interest. It needed to fulfil a double purpose—the display both of heavy engineering plant and of domestic equipment. The site chosen was at the edge of the northernmost 75-feet bay, and overlapped the adjoining 50-feet bay. Messrs. Oswald Milne and Paul Phipps, the architects appointed by the Company, planned an ingenious compromise treatment. On the part within the lofty bay they erected for the smaller and domestic appliances a two-storey pavilion, and placed the heavy plant on the adjoining floor without adding anything in the nature of structure. The pavilion was surrounded at the first-floor level by a verandah, because the second storey had to be set back, lest it should prejudice the amenities of adjoining exhibitors. The architects made a virtue of this necessity (Fig. 270) and gave a charming outline to the pavilion. Another necessity of an upper floor, to which the general public had access, is the provision of two staircases, so that there may be adequate exit in case of an alarm of fire. The main stairway arose from the middle of the ground floor of the pavilion, and the secondary or escape stair led down to the open stand on which the heavy plant was placed. By this means it was ensured that visitors entering the pavilion and going upstairs should see the whole of the Company's display before leaving.

Next in importance to a moving exhibit as an element of attraction is brilliant illumination. It was a regulation at Wembley in 1924, and a reasonable one, that exhibitors should not use changing or flashing lights unless it could be established that such effects were an essential element of their business, as is true of firms dealing with electrical equipment. Any general permission to an exhibitor to draw attention to his stand by moving lights would have had the effect of turning the Palaces into a parody of Piccadilly Circus. The G.E.C. used their liberty in this matter in a moderate way, and while there was a pleasant changefulness in their use of variable lights there was nothing to try the eyes of visitors. Amongst the moving items may be mentioned a large street-lighting lamp enclosed in a

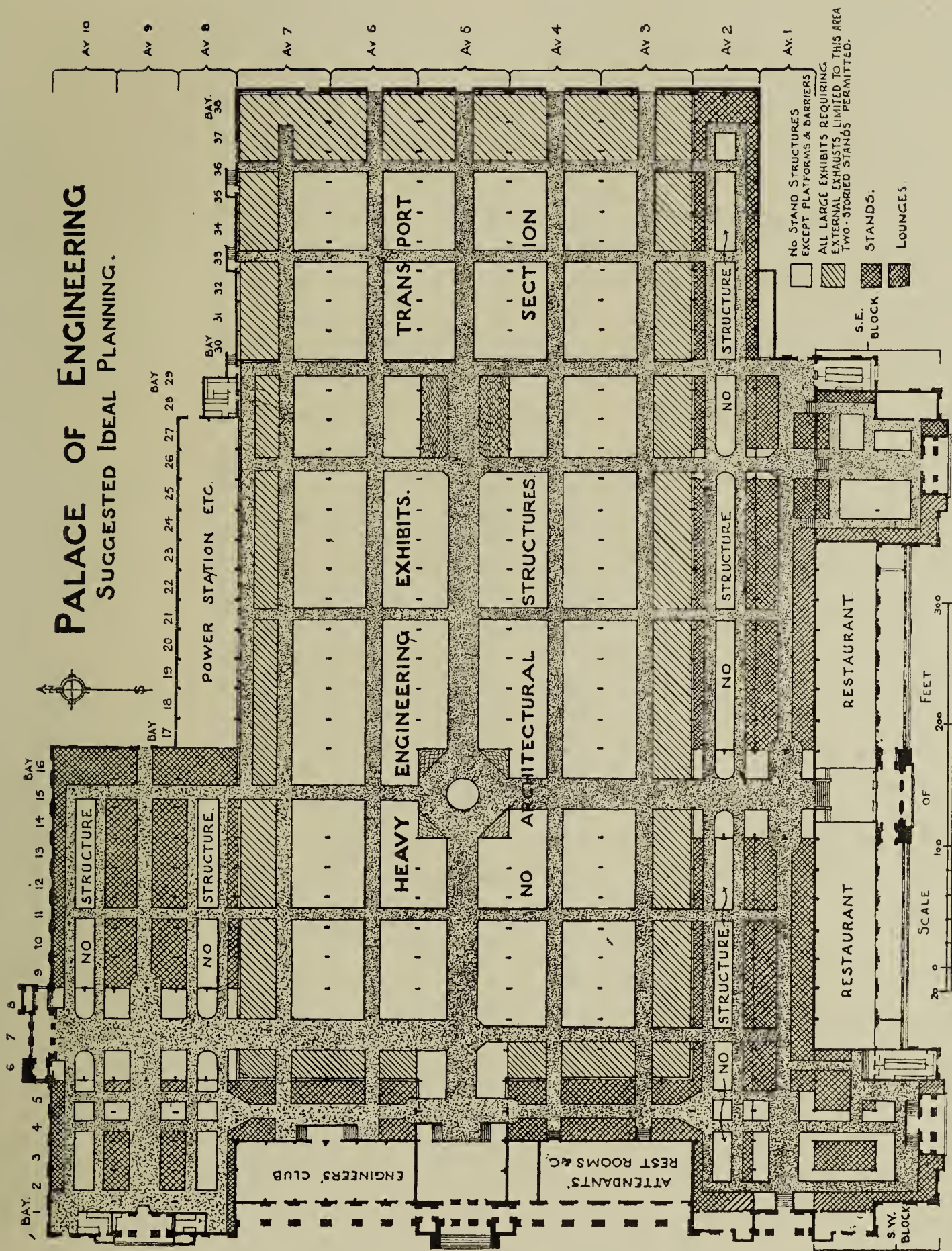


FIG. 266.—SCHEME FOR GANGWAYS AND ALLOCATION OF EXHIBITS IN WEMBLEY PALACE OF ENGINEERING.

glass case, in which streams of water impinged on the lighted lamp from every side, thus demonstrating its efficiency in all weathers.

A central feature of the ground floor of the pavilion was a little rock garden made fresh and gay with fountain jets illuminated from behind with lights of changing colours. The front of the pavilion to the gangways was divided into a series of brilliantly lighted little shop fronts for the display of various specialities. One of them was occupied by the motor and controls of the lift, which carried visitors to the upper floor. Another was equipped as a little ship's cabin, with various illuminating fittings. Another feature was an advertising device in which a ball mysteriously moved round a sloping track.

Practical use was made of the first-floor verandah by the provision of seats for tired visitors. Any arrangement which an exhibitor can devise for adding to the general amenities reacts in his favour, for there is no better function of exhibition publicity than to associate the name of a firm with moments of rest and pleasure.



FIG. 267.—MAVOR AND COULSON.



FIG. 268.—NON-FERROUS METALS EXHIBIT.



Westwood and Emberton.

FIG. 269.—BRITISH THOMPSON HOUSTON,
WEMBLEY, 1924: SOUTH PORTION OF EXHIBIT.



Oswald Milne and Paul Phipps.

FIG. 270.—G.E.C. AT WEMBLEY, 1924:
A TWO-STOREY PAVILION.



FIG. 271.—G.E.C.: AN ELECTRICAL KITCHEN.



FIG. 272.—G.E.C., WEMBLEY, 1924: PAVILION AND EXHIBITS ON PLATFORM.



FIG. 273.—ON UPPER FLOOR OF G.E.C. PAVILION.



FIG. 274.—SKEFCO AT GOTHENBURG, 1923.



FIG. 275.—HEINKE AT WEMBLEY, 1924.



FIG. 276.—MARCONI EXHIBIT: PALACE OF ENGINEERING, WEMBLEY, 1924.



Sir Edwin Lutyens, R.A.

FIG. 278.—LOOKING DOWN ON DORMAN LONG
STAND, FROM OVERHEAD CRANE, WEMBLEY, 1924.

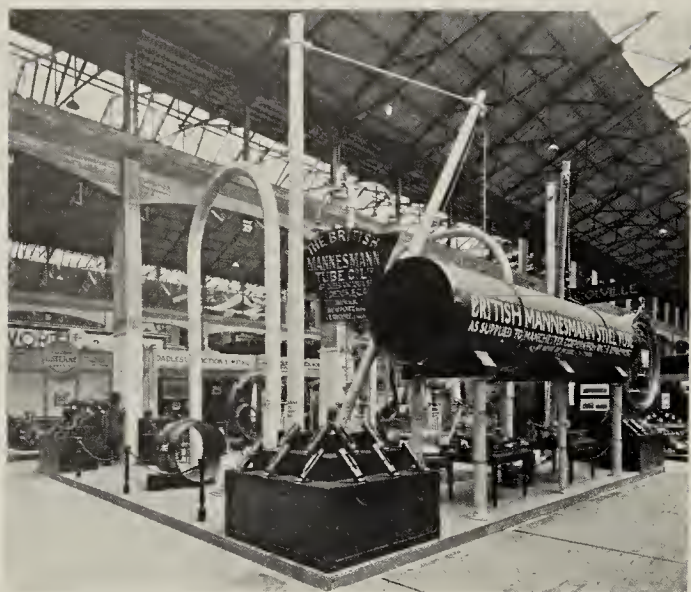


FIG. 279.—BRITISH MANNESMANN TUBES.



FIG. 280.—COLVILLE.



FIG. 281.—ENGLISH ELECTRIC: PALACE OF ENGINEERING, WEMBLEY, 1924.

CHAPTER XII.—TRANSPORT EXHIBITS: RAIL, WATER, AND ROAD

Motors at Olympia—Railways at Wembley—The Port of London—Movement in Transport Models.

TRANSPORT exhibits are not solely a matter of engineering; it is not so much the machine as the service, for which publicity is needed in the case of the railway or steamship company. With the motor-car, however, it is the machine that counts. Lack of experience of pre-Wembley Transport Exhibitions makes me chary of criticism, but I gather that the arts of display have not hitherto been notably employed in this connection. The Olympia Motor Show of 1924 was an example of exhibition disarray. On the ground floor was disposed an amazing range of motor-cars of all makes, British and foreign, all interesting, and many of them miracles of that kind of beauty which comes from the highest efficiency. Yet in only two cases were the stands on which they were displayed in the least worthy of the things exhibited. The problem is exceedingly straightforward: no more is required than a platform surrounded by a railing and something very simple to uphold a board bearing the name of the firm or its product. There were a few such stands which escaped active criticism by reason of their negative qualities; the railings and the signs were inoffensive, even if lacking in character. Many, however, were actively unpleasant. The posts and name boards were loaded with ignorant ornament, and the lettering was extravagant or ugly. I could espy only two stands which gave any sort of pleasure—those of Rolls-Royce and Morris-Oxford. The Rolls-Royce stand was entirely delightful. The standards which supported the name board were built up of steel sections, which had, I imagine, some relation to the construction of the car. The lettering was clean and well designed, and altogether the stand gave just that impression of efficiency which one associates with the name of Rolls-Royce. I much regret that no photograph was available for me to reproduce. The Morris-Oxford stand (Fig. 291) lacked the engineering quality which made the Rolls-Royce design so satisfying, and was frankly a piece of decoration in wrought-iron. The posts were treated as pilasters in the spirit that might inspire the design of posts for a pair of wrought-iron gates, or the framing of a lift shaft. The intention was ornamental and it was achieved, but more than that cannot be said. The Society of Motor Manufacturers and Traders did very much better in the display of the very notable joint exhibit which they organised at Wembley in 1924. Fig. 294 shows that nothing more was attempted than a series of plat-

forms on which the cars were displayed. The names and particulars of the cars were shown in admirable simple lettering on small boards supported on single posts. The two little domed kiosks, at which enquiries were dealt with, appear at the left side of the picture. A decorative note was struck by the bands of fabric in alternating colours which partially masked the roof. The whole scheme was simple and adequate, and the absence of architectural structures gave a breadth to the whole display, and emphasised the unity of the idea behind the joint exhibit.

It was altogether a striking example of the good results to be achieved by an association taking charge of all display arrangements on behalf of exhibitors, instead of leaving a mass of individuals to do that which is right in their own eyes.

The Railway Section in the Palace of Engineering, Wembley, 1924, was also well co-ordinated. The participants included the four main British Railways, the Metropolitan Railway, the Irish Railways, and some firms specialising in railway equipment. The site chosen was at the eastern end of one of the great 75-foot bays, and its separateness from the rest of the engineering exhibits was marked by a great fascia at its western end (Fig. 282), suggesting the entrance to a railway station. The platforms with their stout railings of simple design, and the broad frieze used as a background for a display of posters, gave an effective air of unity to the whole. Three of the great British Companies and the Metropolitan exhibited a notable engine or coach, while the Southern Railway devoted its space to a little pavilion used for cinema purposes, the design of which Messrs. Forsyth and Maule harmonised cleverly with the whole scheme. The Metropolitan Railway showed a good map of its system, but it cannot be said that any great ingenuity was displayed anywhere in the section in the use of illuminated maps. At Gothenburg, 1923, one of the most striking exhibits was a great map of Sweden, on which the lines of railways were marked by lines of light changed and controlled by some automatic contrivance. The map revealed the historical development of the Swedish Railways, and at the side of the map was a panel of dates which flashed into prominence simultaneously with the illumination of each succeeding strip of line, so that in the course of a few minutes the whole story of Swedish transport development flashed up in proper significance before the visitors' eyes. I deal in a later chapter with a somewhat similar illuminated map displayed in the Canadian Pavilion at Wembley, 1924, by the Canadian National Railways, but this map lacked the additional interest of the dates which filled out the story of development. The great Canadian Pacific map is also referred to, but that was designed to illustrate resources and products rather than the story of the Railway itself.

Some of the general Engineering Exhibitors included important railway items, such as the King of Egypt's saloon coach on the Vickers' stand, and locomotives on Armstrong Whitworth's and elsewhere.

Water Transport was not represented so fully as might have been expected



Forsyth and Maule.

FIG. 282.—RAILWAY SECTION, WEMBLEY, 1924.

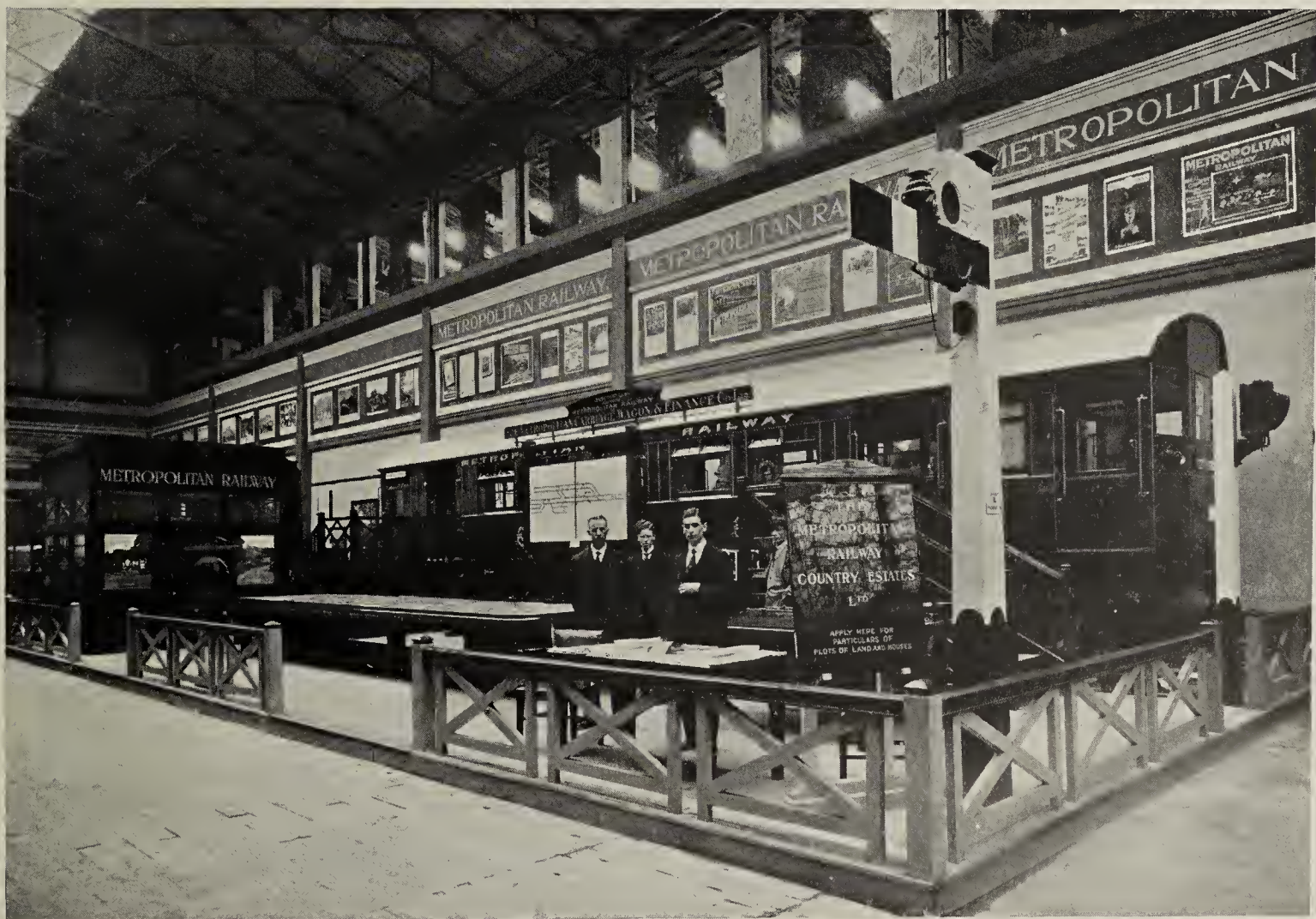


FIG. 283.—METROPOLITAN RAILWAY EXHIBIT, WEMBLEY, 1924.

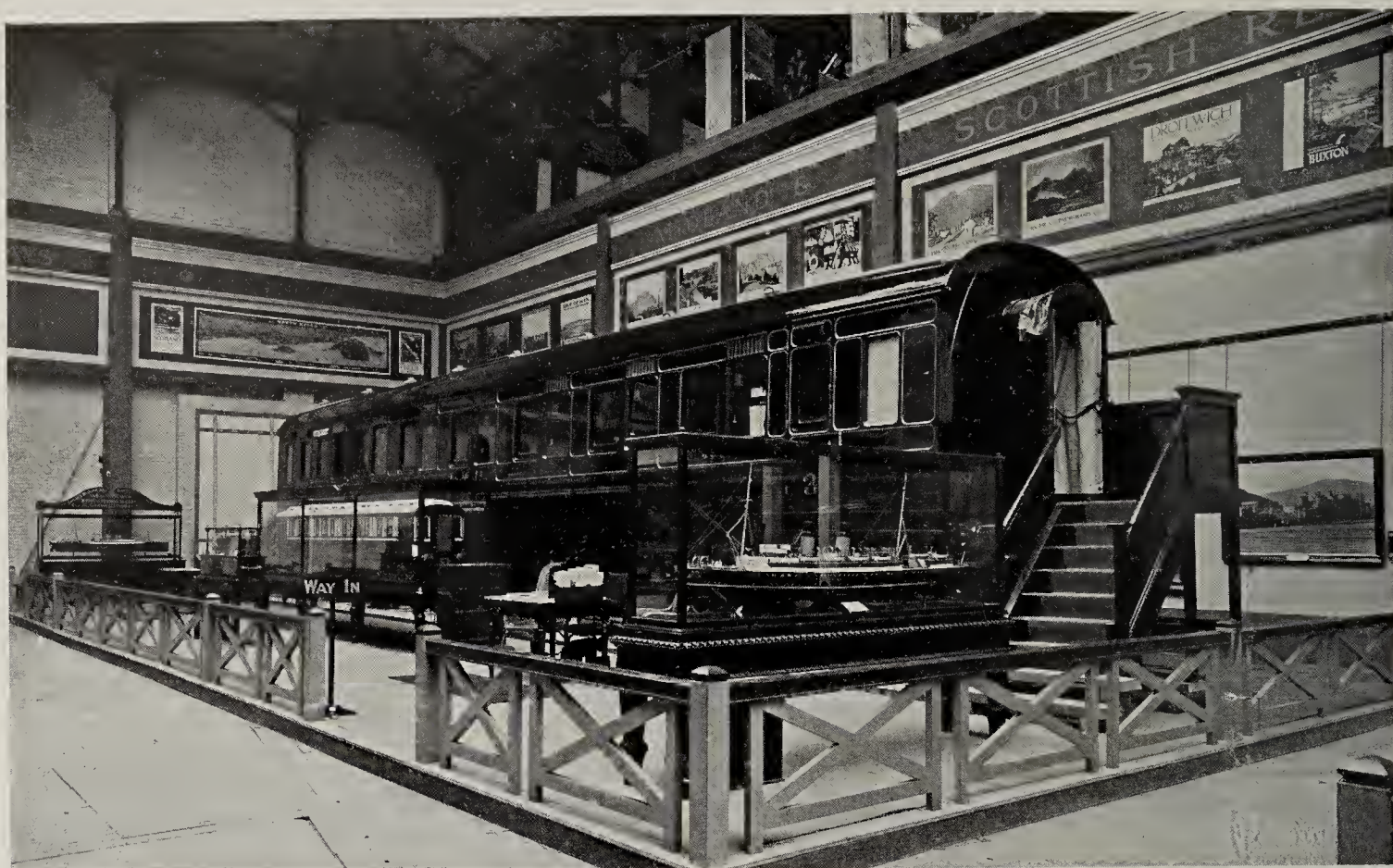


FIG. 284.—L.M.S. RAILWAY EXHIBIT, PALACE OF ENGINEERING, WEMBLEY, 1924.



FIG. 285.—L.N.E. RAILWAY EXHIBIT, WEMBLEY, 1924.

Forsyth and Maule.



FIG. 286.—PORT MODEL WITH MOVING SHIPS.



Professor C. H. Reilly.

FIG. 287.—STAND OF PORT OF LIVERPOOL AND OTHERS, WEMBLEY, 1924.



Sir Edwin Cooper.

FIG. 288.—ENTRANCE TO PORT OF LONDON PAVILION,
PALACE OF ENGINEERING, WEMBLEY, 1924.



FIG. 289.—P.L.A. CORRIDOR BETWEEN
CINEMA AND HALL OF MODELS.



FIG. 290.—P.L.A. HALL OF MODELS.

Sir Edwin Cooper.

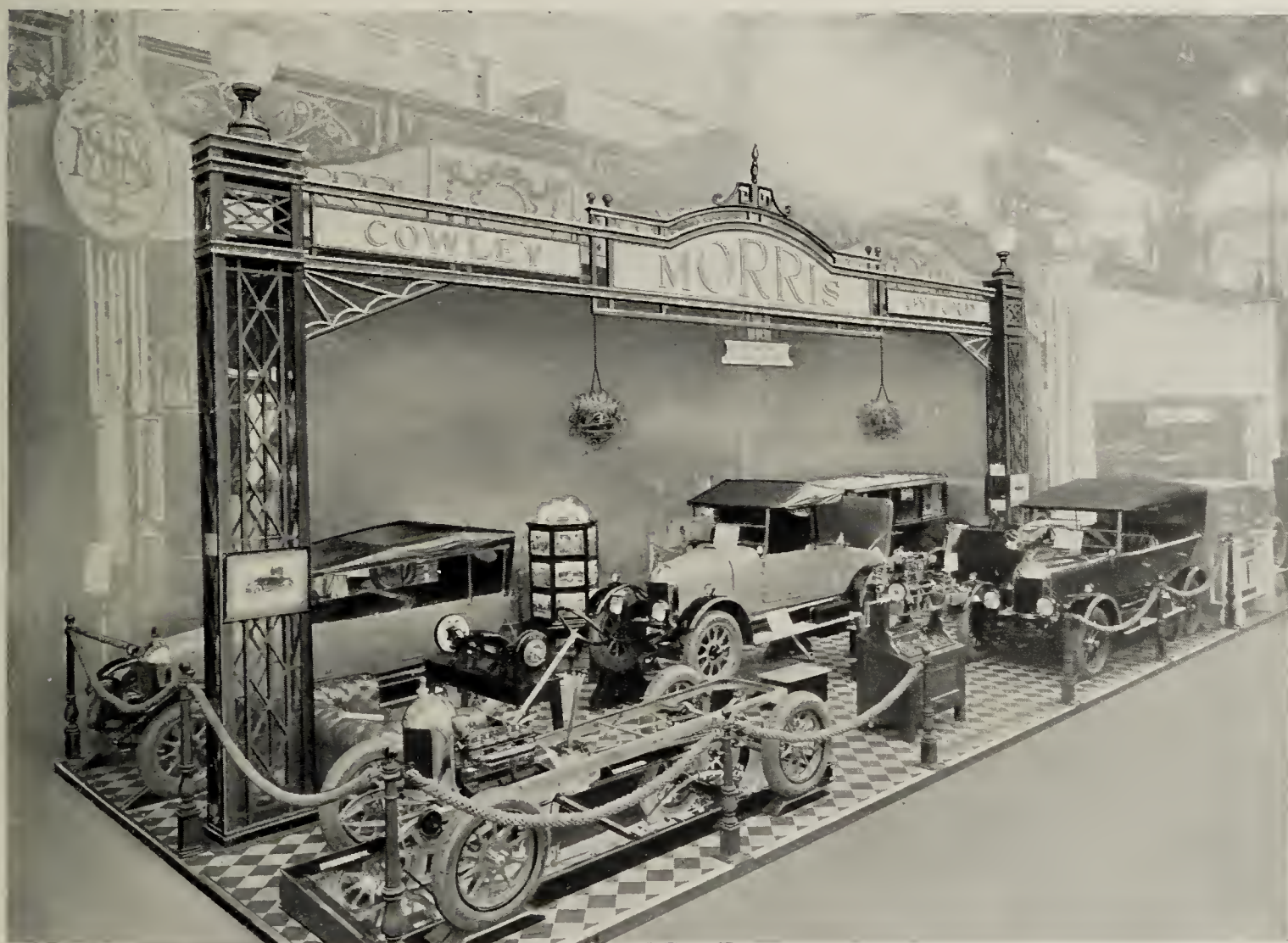


FIG. 291.—MOTOR EXHIBITION, OLYMPIA,
1924: MORRIS COWLEY STAND

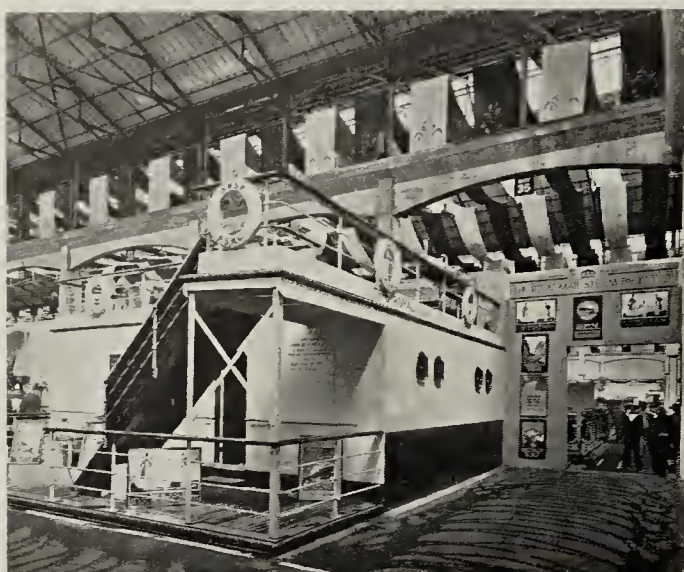


FIG. 292.—R.M.S.P. DECK.



FIG. 293.—CUNARD EXHIBIT.



FIG. 294.—SOCIETY OF MOTOR MANUFACTURERS AND TRADERS: MOTOR AND CYCLE SECTION, WEMBLEY, 1924.

in the Transport Section of the Palace of Engineering, Wembley, 1924, but the reason was sound. Many of the Shipping Companies made their display in the pavilion of the Dominion or Colony to which their chief services run. It happened, therefore, that the chief Water Transport exhibit at Wembley was not that of a steamship line, but of the great Port of London. Fig. 288 shows the noble elevation which Sir Edwin Cooper designed for this Pavilion built within the Palace. It occupied, like the Railway Section, the eastern end of one 75-foot bay, and a central corridor ran through it east and west in continuation of the avenue which led up to its portal. The planning of the Pavilion itself provided two big halls. One of them is shown in Fig. 290, and was devoted to the display of models of docks and so forth. This hall would have been more popular with visitors if some of the models had presented some element of movement: as it was, they doubtless interested the expert, but failed to entertain the layman. The other hall, however, made up by its popularity, because it was used as a cinema hall in which films were displayed descriptive of the infinite activities of the Port. Amongst the other marine exhibits was the very charming stand for the Port of Liverpool, Alfred Holt and Company and others, designed by Professor Reilly (Fig. 287). The trellised treatment struck just the right note of temporary architecture which is appropriate to exhibitions. The principal exhibit was the model of the Mersey Docks and Harbour, illustrated in Fig. 286. This attracted much attention, because miniature ships continually travelled up and down the waterway. It was a good example of the drawing power of movement. Another good comparative feature was the provision of a map of the Exhibition grounds (seen in the middle of Fig. 286) to the same scale as the map of the harbour. This gave to visitors a valuable idea of the scale of Liverpool's Port. Among the Steamship Companies' exhibits that of the Royal Mail Steam Packet (Fig. 292), and of the Cunard (Fig. 293) were modest, but worthy of these two great enterprises. In the General Engineering Section further west in the Palace the stand of Messrs. Beardmore included a suite of a steamer's state rooms.

CHAPTER XIII.—PAVILIONS, KIOSKS, AND GARDENS

An Architecture of Adventure and Humour—Need for Uniformity of Mass and Outline on Important Sites—Toffee Tins and Architecture—An All-Metal Pavilion—The State Express Poster in Three Dimensions.

HOWEVER strong and reasonable the arguments for control of exhibitors' designs within exhibition halls, those arguments must be far stronger in respect of pavilions and kiosks in the grounds. A single vulgar or foolish design has an unpleasant effect over quite a large area. The situation is all the more difficult, because it is reasonable that the architecture of such structures shall be obtrusive and clamant. Exhibitors do not pay large sums for pavilion and kiosk sites, without a reasonable expectation of a commercial return. They would be fools to incur large expenditure and then not be seen. It must be recognised, therefore, that a plea for sober, austere, and dignified architecture, which is justly made in respect of great exhibition halls, is not valid in respect of the small building, the sole purpose of which is individual publicity. Flaunting fantasies would be inappropriate publicity for an insurance company or a great railway, but something entertaining seems to be demanded for toffee and cigarettes and such other things as are associated with our lighter moments.

If it be accepted that there is a good case for an architecture of entertainment to serve the needs of publicity, there is all the more need for the Exhibition-maker to exercise a real measure of control. This should be established by laying down rules as to mass and outline in order that kiosks and pavilions may afford a not unreasonable foil of amusing quality to the sobriety of the main buildings which form their background. Kiosks give fine opportunity for architectural experiment. I am all against using old traditions. No doubt an East Anglian Butter Cross or a Market House in Somersetshire is a beautiful element in an old town, but either would be tiresome if adapted to the needs of a chocolate kiosk in an Exhibition. If Exhibitions cannot give opportunity for an architecture of adventure and humour, they lose some of their virtue. A kiosk devoted to some proprietary article, say a toffee, should be a poster in three dimensions. Its purpose as a place for the exhibiting and sale of goods should be subsidiary.

Some exhibitors who also sell popular articles are fortunate enough (having regard to the modest demands for space rent suggested by Exhibition-makers) to recover the whole of their outlay, and even to enjoy some profit, but wide publicity and not immediate profit-making should be the aim of every exhibitor. If he



Westwood and Emberton.

FIG. 295.—DAILY TELEGRAPH LAKESIDE KIOSK, WEMBLEY, 1924.



FIG. 296.—RIBBED DOME KIOSK: GOTHENBURG, 1923.



Westwood and Emberton.

FIG. 297.—CHERRY TREE KIOSK, PALACE OF INDUSTRY, 1924.



FIG. 298.—A POSTER KIOSK, MUNICH, 1922.



FIG. 299.—UTILISING EXISTING TREES,
GOTHENBURG, 1923.



FIG. 300.—STATE EXPRESS PAVILION,
WEMBLEY, 1924. FROM THE N.W. SHOWING
FIJI, NEWFOUNDLAND, AND BRITISH GOVERN-
MENT PAVILION BEYOND.



Westwood and Emberton.

FIG. 301.—DAILY SKETCH KIOSK, LAKESIDE,
WEMBLEY, 1924.



Westwood and Emberton.

FIG. 302.—BACK OF ENO'S KIOSK,
KINGSWAY, WEMBLEY, 1924.



Fig. 303 MACKINTOSH'S TOFFEE KIOSK Wembley, 1924.

Westwood and Emberton.

Blocks made by Alfred Craske, Ltd.
Printed at the Baynard Press, S.W.9



FIG. 304.—SWEETMEAT KIOSK,
GOTHENBURG, 1923.



Westwood and Emberton.

FIG. 305.—OXO'S LAKESIDE KIOSK,
WEMBLEY, 1924.



FIG. 306.—ELECTRICAL DEVELOPMENT ASSOCIATION'S EXHIBIT OF
ELECTRICITY IN THE SERVICE OF AGRICULTURE, WEMBLEY, 1924.



Westwood and Emberton.

FIG. 307.—LONDON MIDLAND AND SCOTTISH RAILWAY ENQUIRY KIOSK, BRITISH EMPIRE EXHIBITION, 1924.



Fig. 308

ABDULLA KIOSK

Wembley, 1924.

Westwood and Emberton.

*Blocks made by Alfred Craske, Ltd.
Printed at the Baynard Press, S.W.9*

is satisfied that he can make a substantial revenue by sales, that is the more justification for expending money generously on the most striking and most artistic display of his goods. He will, therefore, be well advised to enlist the aid of an architect who can design, and a painter or sculptor, or both, who can decorate his kiosk or pavilion in such a way that it will give pleasure to the connoisseur, and excite comment even from the heedless. A poster kiosk at the Munich Exhibition, 1922 (Fig. 298), struck just the right note of the fantastic. The outline was unusual, but exceedingly well devised for its purpose of displaying posters. Similarly, the kiosk at Gothenburg, 1923, with a strongly-ribbed dome (Fig. 296), was a *jeu d'esprit* of architecture, which justly riveted the visitor's attention. The sweetmeat kiosk (Fig. 304) was especially interesting, because it showed what could be done with exceedingly simple means. The columns were no more than lengths of stout scaffold poles without bases, and the strong contrast in colour which they effected with the lighter treatment of the entablature was arresting if unorthodox.

At Wembley, 1924, there were two important groups of kiosks, the design of which was somewhat carefully controlled. Kingsway, the broad avenue containing gardens and paths which ran on the main axis from north to south and divided the Palaces of Industry and Engineering, yielded sites for kiosks far too valuable to be neglected. They were significant financially, and it would have been unreasonable to deny their use to national advertisers of specialities who require just the type of individual publicity which a kiosk affords. Many of the firms who desired to occupy the eleven sites which were provided for kiosks (the twelfth was occupied by trees which it would have been vandalism to remove) wanted to employ various traditional forms of architecture. They might have been interesting in themselves, but they would certainly have made Kingsway a museum of the styles. The problem was to combine a general uniformity with reasonable differences in treatment. Mr. J. Emberton (Westwood and Emberton) was nominated as the architect to prepare the designs for all these eleven exhibitors. The ground plan, height, and general mass of the kiosk were first determined. The main variations allowed were in the treatment of the front (*i.e.*, some were like open shops, and others partly closed), and, for example, the two kiosks nearest the Bank (including that of Eno's Fruit Salt, shown in the frontispiece) were finished with little domes. There was complete freedom in colour treatment and reasonable liberty with regard to the lettering of the main signs. Exhibitors were encouraged to use the plain curved backs of the kiosks for painted decorations. The Eno kiosk had its dome surmounted by an enchanting little figure of a boy modelled by Phœbe Stabler, and the back (Fig. 302) was decorated with five painted panels after a well-known poster by John Austin. Similarly, the Lipton kiosk had paintings of a plantation. Other small variations will be noticed in the illustrations of the Cadbury and Pascall kiosks (Figs. 202 and 203). It may reasonably

be claimed that these kiosks served their tenants' purposes, helped to give scale to the great Palaces under whose shades they sat, and were agreeable spots of interest and colour in the general scheme.

The second main group of kiosks was on the north side of the lake. It was felt that as they were not so close to the main buildings greater individuality in design should be allowed, but here, again, the space occupied by each was identical, and the mass was similar, though the outlines somewhat differed. Fig. 295 shows three of these kiosks as they were seen across the lake, with that of the *Daily Telegraph* in the foreground. Mr. Emberton also designed all save three in this range, and achieved a high degree of originality and gaiety. He was not afraid to abandon most of the architectural conventions, and to look for his inspiration to the character of the business represented. Four of the series were identical in design, and occupied by the four great Railway Companies. Their essential feature was the vaulted glass roof, reminiscent of railway-station design. The fact that all four were the same was convenient to visitors looking for a Railway Information Bureau. Fig. 307 illustrates the London Midland and Scottish Railway kiosk, and represents them all. Both the *Daily Telegraph* and the *Daily Sketch* were housed in simple kiosks of rectangular outline, becoming the dignity of great newspapers (Figs. 295 and 301). Oxo, which claims that its little cubes nourish the world, was ingeniously provided with a hemispherical roof (Fig. 305), on which was painted in the habitual red the area belonging to the British Empire. The Mackintosh's Toffee kiosk was a composition of toffee tins ingeniously welded together to form an architectural composition (Fig. 303): similarly, the Maynard kiosk suggested sweetmeat boxes. Perhaps Mr. Emberton's most successful essays in this direction were the two identical kiosks of Abdulla (Fig. 308), one on the Lake side, and one just north of *The Times* Pavilion, and the Sharp's Super Kreem Toffee kiosk (Fig. 1) which balanced Abdulla. Some people with unduly tender æsthetic consciences found that these last two were ugly in form, and that the Sharp's kiosk was garish in colour. I am unable to subscribe to that opinion. Messrs. Sharp in their wisdom have related to their business the idea of a parrot and its cage, and the upper part of their kiosk was a pyramid of great orange-coloured toffee tins painted in the similitude of cages, the whole surmounted by a well-modelled parrot. I do not know why there should be any connection between toffee and parrots or parrot cages, but if Messrs. Sharp think so, and if, what is more important, the public are satisfied with that association, it seems reasonable that their publicity kiosk should assert the fact. If it is necessary to look for an architectural tradition to justify this whimsicality—and a kiosk is perfectly entitled to be whimsical if it pleases—I would refer the troubled spirit to the crow step gable of Scotland and Flanders. That is a similar architectural idea, and gives the same silhouette as Mr. Emberton's pile of toffee tins. But I do not think that the critics of this kiosk, and of others like it, truly consider the



Lewis and Lewis.

FIG. 309.—INTERIOR OF ROYAL LIFEBOAT INSTITUTION'S PAVILION, WEMBLEY, 1924.



Westwood and Emberton.

FIG. 310.—KIA-ORA KIOSK, KINGSWAY, WEMBLEY, 1924.



Frank Williams and Masters and Dear.

FIG. 311.—PEARS' PALACE OF BEAUTY, WEMBLEY, 1924.



Clough Williams-Ellis.

FIG. 312.—CONCRETE UTILITIES BUREAU PAVILION, WEMBLEY, 1924: SEEN ACROSS ALLWOOD'S HORTICULTURAL EXHIBIT.



Constantine and Vernon.

FIG. 313.—MODEL WORKING DAIRY, WEMBLEY, 1924.



Leslie Glencross.

FIG. 314.—WATKINS AND SIMPSON'S PAVILION
IN HORTICULTURAL SECTION, WEMBLEY, 1924.



A. I. Taylor.

FIG. 315.—THE CITY OF BATH'S STONE-BUILT
PAVILION, WEMBLEY, 1924.



W. Braxton Sinclair.

FIG. 316.—BRABY'S ALL-METAL BUILDING,
WEMBLEY, 1924.



H. S. de Bertodano and C. H. Simpson.

FIG. 317.—AN INSURANCE KIOSK,
WEMBLEY, 1924.



FIG. 318.—ANGLO-PERSIAN OIL COMPANY'S
"KHAN," WEMBLEY, 1924.

Sir Charles Allom.

matter in a dry æsthetic light. They are probably persons who, in other connections, speak with approval of colour in architecture and so forth. What really troubles them is the reliance on originality rather than on tradition, and a vague feeling that to base an architectural form on a toffee tin is simple vulgarity. If the essence of good architecture be fitness for purpose, it may reasonably be submitted that the purpose of a publicity kiosk is to achieve publicity. That much agreed, the kiosk itself must be examined with an honest desire to determine if its mass and proportions are intrinsically good, whether or not they make obeisance to any definite architectural tradition. I claim for Mr. Emberton that the Sharp's Toffee kiosk and the Abdulla kiosk have the twofold virtue that they are intrinsically good compositions, and that they serve their publicity purpose admirably. At the risk of an unkind comparison I would refer to Fig. 317, which illustrates an Insurance kiosk designed on ordinary classical lines. If it be regarded as a miniature piece of architecture, conceived in the spirit common to insurance offices, there is nothing to be said against it. But it certainly fails to possess that quality of surprise and to inspire that sense of amusement, which the publicity architecture of an Exhibition ought to create in the beholder's mind. The publicity value of a kiosk ought to be inherent in itself and not applied. This Insurance kiosk is too polite to have much publicity value, which has therefore been sought by the addition of rows of gilt letters spread over light iron frames, which are no inherent part of the design.

Amongst the troubles of the Exhibition-maker is the provision of the really small kiosk for the sale of cigarettes, sweetmeats, and little souvenirs. Public convenience and financial considerations alike dictate their presence in considerable numbers, and unless their design is strictly controlled, they give a very "messy" look to Exhibition grounds. At Wembley, 1924, forty-six kiosks, occupying only 25 square feet, took the place of lamp standards, and were surmounted by the electric globe thus displaced. Mr. Emberton provided the design for these "Cherry kiosks," and Fig. 322 shows how neatly he solved the problem. The octagonal drum between the kiosk proper and the globe was fitted with glass advertisement panels, illuminated from within. Another activity of Messrs. Cherry within the Exhibition was the sale of theatre tickets, and their little ticket office in the Palace of Industry was neatly given the form of a cherry tree (Fig. 297).

I pass now to the construction of those larger independent structures, which are entitled to the more dignified name of pavilion. Figs. 312 and 315 show two admirable buildings; one designed as the central office of a horticultural exhibit, and the other as the symbol of the thermal equipment of Bath and the dignified architecture of the Queen of the West. Each is admirable in its own kind. Fig. 312, the Concrete Utilities Bureau, which looked out over the same area of horticultural exhibits, is an austere piece of modern design, whose very modernity was an especial virtue in presenting such a material as concrete. It had, more-

over, the merit of utilising a modern and vigorous type of sculpture in the reliefs which adorned its broad frieze. Equally expressive in its own quite different manner was the model working dairy erected by the Milk Publicity Council (Fig. 313). It was no more and no less than a noble barn, and in the interests of adequate natural lighting the architects wisely did not shrink from breaking the great sweep of their pantiled roof by a range of roof lights. Another pavilion overlooking the Horticultural Section was that of the Royal Lifeboat Institution, of which I have chosen to illustrate in Fig. 309 the interior rather than the exterior, because of the admirable lines of its curved walls and roof. They suggested a lifeboat house in all its seriousness, and disdained the prettiness common to most pavilion interiors. At the other end of the scale was the Palace of Beauty (Fig. 311) erected to the glory of Pears' Soap, and equipped with a bevy of historical beauties of all periods, who gazed languidly upon the rather frightened visitor from behind the security of plate glass. Its designers very wisely determined on an exterior calculated to stir the curiosity of the visitor, and a double staircase from the ground up to a domed gazebo furnished the desired element of surprise. A particular meed of praise must be given to one building of a novel character, which served the purpose of emphasising an important type of construction and creating a serious and significant piece of architecture. I refer to the Braby All-Metal building, designed by Mr. Braxton Sinclair, and illustrated in Fig. 316. This building with its steel framework sheathed with copper and metal roof was a *tour de force* in what may be called the architecture of the poets, for many of them, from Homer down to Edgar Allan Poe, have attached romantic qualities to metal buildings.

Another kind of romance, that of the unchanging East, was represented by the pavilion correctly described, I believe, as the *Khan* of the Anglo-Persian Oil Company (Fig. 318). The form of it was correctly Persian, and the brilliant colour treatment added a note of gaiety in a position appropriately chosen near the entrance to the Indian Pavilion.

Mr. Holden in his Cherry Blossom Pavilion (Fig. 320) struck a modern note in the form of the structure, and gave it the right quality of interest and gaiety by the colour banding of the main building, and especially of the tower, which grouped happily with the grey bulk of the Stadium.

I have reserved for my last comment in this chapter on United Kingdom Exhibitors' buildings at Wembley, what was unquestionably the most striking piece of publicity design to be seen there, and perhaps the greatest poster in three dimensions which was ever set up anywhere—namely, the State Express Pavilion (Figs. 300 and 321). In this fascinating composition Mr. Emberton flung to the winds the normal traditions that architecture knows, and developed a design of extraordinary novelty and vigour.

The building was on plan 65 by 65 feet; its height was 104 feet to the top of



Fig. 319

WATKINS & SIMPSON'S GARDEN AND PAVILION

Wembley, 1924.

Leslie Glencross.

Printed at the Baynard Press, S.W.9



Charles Holden.

FIG. 320.—CHISWICK POLISH PAVILION:
ATLANTIC SLOPE, WEMBLEY, 1924.



J. Emberton (Westwood and Emberton).

FIG. 321.—MAIN WEST FRONT OF STATE EXPRESS PAVILION, WEMBLEY, 1924.



Fig. 322

CHERRY'S STANDARD TYPE SMALL
LAMP KIOSK for Ashtead Potters.

Westwood and Emberton.

*Blocks made by Alfred Craske, Ltd.
Printed at the Baynard Press, S.W.9*



Easton and Robertson.

FIG. 323.—PHOTOGRAPH OF MODEL OF BRITISH PAVILION FOR PARIS, 1925.



FIG. 324.—LEAGUE OF NATIONS UNION KIOSK, WEMBLEY, 1924.



FIG. 325.—THE LAKE, WEMBLEY: CHARGING STATION FOR ELECTRIC BOATS ON RIGHT.

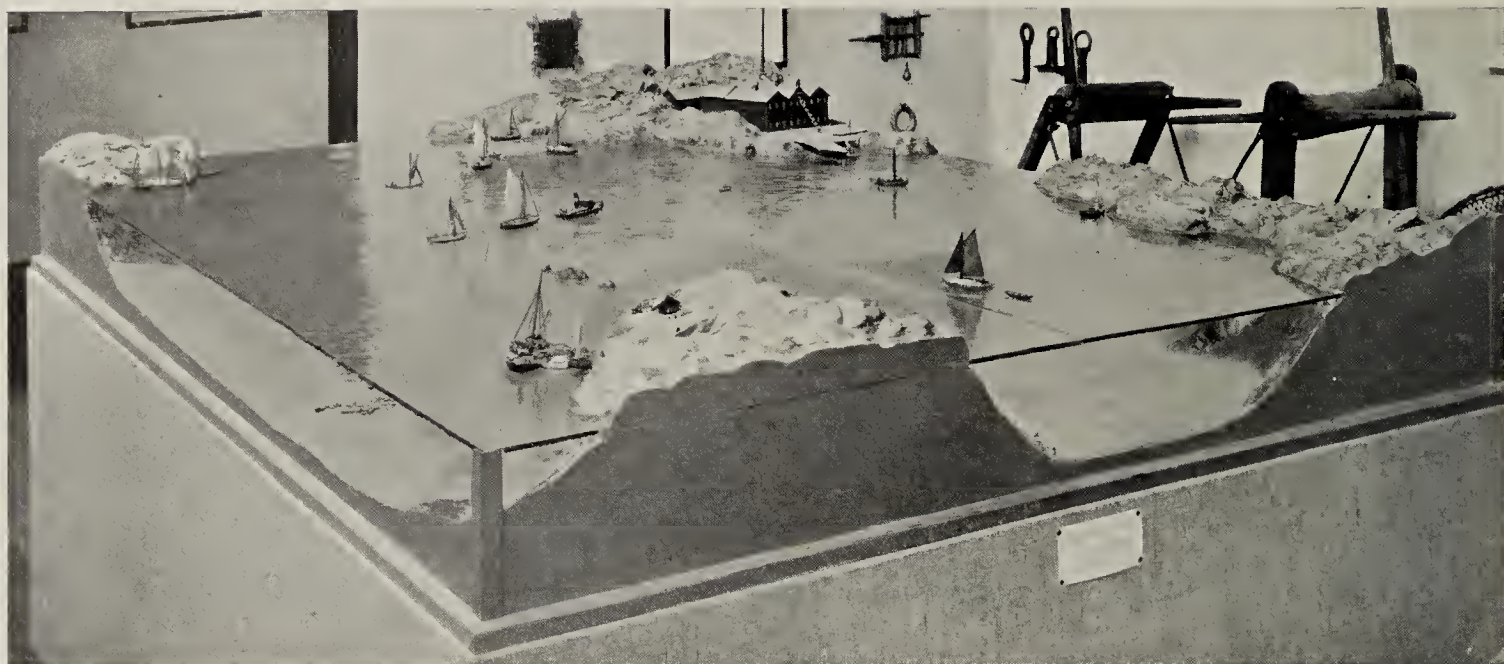


FIG. 326.—MAP-MODEL AT GOTHENBURG EXHIBITION, 1923:
SHOWING SURFACE OF WATER (GLASS) AND BED OF THE SEA.



FIG. 327.—CENTRAL COURT: BRITISH GOVERNMENT PAVILION,
WEMBLEY, 1924: WORKING MAP OF TRADE ROUTES.

the towers, and the flagstaff rose 46 feet higher. This staff was a lattice girder 80 feet long, and the whole structure—towers, bridge, tracery ribs and dome—was of steel covered with wood framing. In order to meet the enormous wind pressure, there were reinforced concrete foundations at the foot of each tower, which weighed 45 tons. The building was finished externally in Lapidusus stone: the stars in the tracery ribs were of mirror, each of twelve facets, and were set in copper comes. These stars were flood-lighted from the bridge and the towers. Although not begun until New Year's Day, 1924, this notable structure was completed, save for a few inconsiderable details, by the opening day, April 23, 1924.

The ground storey of the pavilion was used for demonstrations of cigarette making.

The last plate illustrating this chapter (Fig. 323) shows a model of the British Pavilion which is being provided at the Paris International Exhibition of Decorative and Industrial Art, to be opened in May, 1925. The essential feature of this Exhibition is that it shall show original work, and not provide space for reproductions from the antique. A limited competition was organised by the Department of Overseas Trade in order to secure a design which should harmonise with the French Government's bid for originality, and the Assessor chose Messrs. Easton and Robertson's design. In my judgment he did wisely. The pavilion will have a fresh and original character, and is obviously a piece of temporary Exhibition architecture, not an essay in some historical style.

The building in the foreground is a restaurant built over the quay of the Seine next to the Pont Alexandre III. on a platform, thus arranged so that the trams may pass beneath. Behind the Pavilion itself looms the great bulk of the Grand Palais.

CHAPTER XIV.—OFFICIAL AND COMPARATIVE EXHIBITS: STILL AND MOVING

The British Government at Wembley—Notable Maps—Good Velaria—Canada—New Zealand—Australia—South Africa—Malaya's Statistics—Various Models—A Footnote on Lions and Medals.

THE chief purpose of this book is to deal with the display which is appropriate to different kinds of commercial and industrial exhibits, and the various points as they have arisen have been considered mainly as they affect the business interests of exhibitors. But in every great Exhibition, however prominent these elements may be, there will be found official exhibits by Governments, whether directed to national trade propaganda or relating wholly to other activities. In the British Government Pavilion at Wembley, 1924, for example, the central and most fascinating feature of a notable show was the purely patriotic spectacle of the Attack on Zeebrugge. This was designed to do honour to the amazing bravery of the heroes of St. George's Day, 1918. Similarly, the wonderful map of the world on Mercator's projection, which showed tiny ships ploughing their way through real water on all the trade routes of the Empire, served the purpose of impressing on the minds of millions of visitors the fact that our very life is bound up with the volume and safety of our sea-borne trade (Fig. 327).

The exhibits illustrative of tropical health and tropical disease served a valuable educational purpose in proving that science, assisted by Government, has made possible for the white man vast areas which previously yielded him nothing but a speedy grave. All the great Departments of State, which are concerned with Imperial rather than local services, displayed exhibits of varying character. The taxpayer could thus appreciate the immense responsibilities resting on the central Government of a far-flung Empire, and could appreciate that these services require substantial financial provision. To put the matter in plain English, the citizen can gather from an adequate official exhibit where his money is going, and such shows as those of the Post Office and the Royal Mint make him appreciate more intimately than in any other way the immense variety of services which the great trading departments place at the disposal of the public.

The British Government Pavilion at Wembley was very admirably adapted for all these purposes. The site sloped sharply to the east, and Sir John Simpson and Mr. Maxwell Ayrton were therefore driven to devise a building of three storeys. In the ordinary way it is a good rule that Exhibition pavilions should be on one



FIG. 328.—WORKING MODEL: SHELL-MEX MAP OF THE WORLD.



FIG. 329.—ROYAL APARTMENT: BRITISH GOVERNMENT PAVILION, WEMBLEY, 1924.



FIG. 330.—RELIEF MAP IN D.O.T. GALLERY, WEMBLEY, 1924.

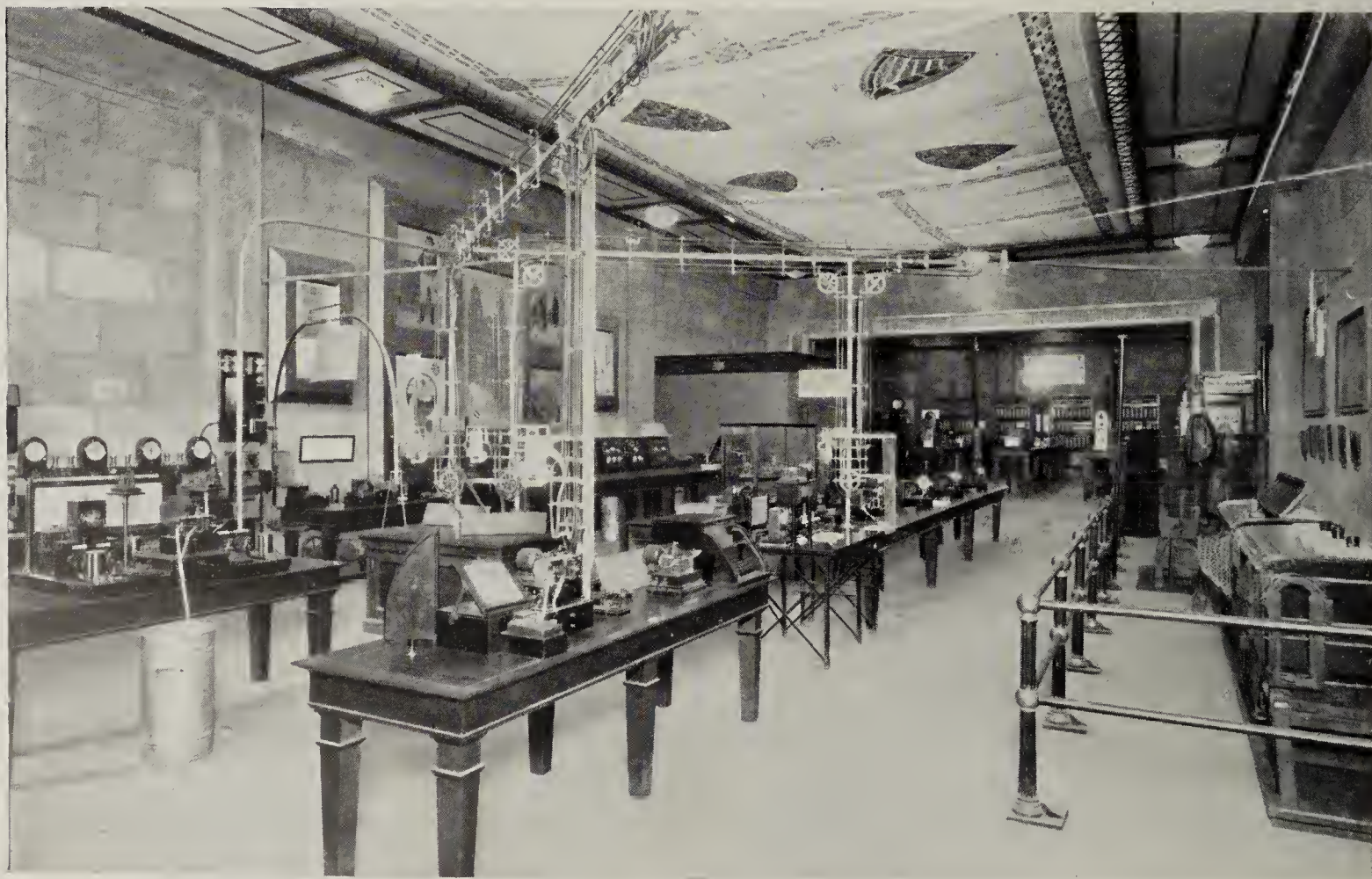


FIG. 331.—POST OFFICE EXHIBIT, BRITISH GOVERNMENT PAVILION, WEMBLEY, 1924.

KEY TO THE "SHELL" MAP OF THE WORLD

The coloured lines denote the routes of historic flights on Shell.

The purple ▲ indicates Shell-Mex Bunkering Stations for Fuel-Oil and Diesel Oil.

The modelled map in the Shell Kiosk at Wembley, 1924, was designed by MacDonald Gill, as illustrated.



The moving models represent forms of Transport run on Shell Products

MacDonald Gill.

FIG. 332. SHELL-MEX MODELLED MAP, with Moving Vehicles, Wembley, 1924.



FIG. 333.—DECORATIONS CARRIED OUT WHOLLY WITH REAL AGRICULTURAL SEEDS.



FIG. 334.—CANADIAN PAVILION, WEMBLEY, 1924:
A RANGE OF ILLUMINATED TABLEAUX.



FIG. 335.—CANADIAN PAVILION, WEMBLEY, 1924:
SHOWING VENTILATING BORDERS TO VELARIA.



FIG. 336.—TIMBER EXHIBIT IN CANADIAN
PAVILION, WEMBLEY, 1924.



FIG. 337.—ILLUMINATED MAP OF CANADA'S RESOURCES, 5,000 LIGHTS, WEMBLEY, 1924.



FIG. 338.—THE SAME: SHOWING CROWDS AT C.P.R. INFORMATION COUNTER.



FIG. 339.—REFRIGERATED EXHIBITS, NEW ZEALAND PAVILION, WEMBLEY, 1924.



FIG. 340.—DISPLAY OF CANADA'S APPLES, WITH PAINTED BACKGROUND.



FIG. 341.—C.N.R. MAP WITH LINES ILLUMINATED.



FIG. 342.—ORCHARD SCENE: AUSTRALIAN PAVILION, WEMBLEY, 1924.

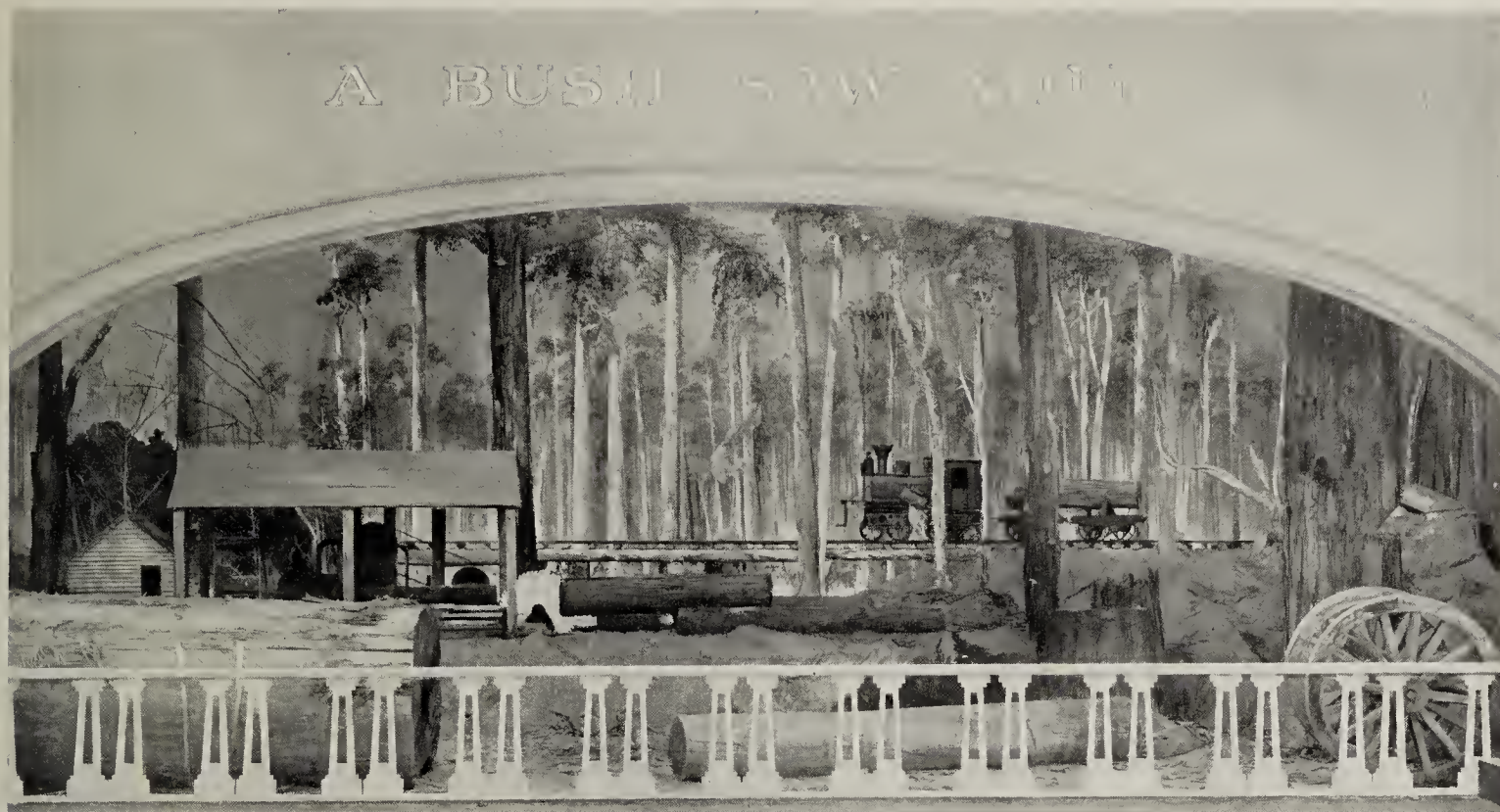


FIG. 343.—WORKING MODEL IN THE AUSTRALIAN PAVILION, WEMBLEY, 1924.



FIG. 344.—FINE GENERAL DISPLAY, SOUTH AFRICAN PAVILION, WEMBLEY, 1924.

Lanchester, Lucas, and Lodge.



FIG. 345.—COMPARATIVE MAP: EUROPE ON AUSTRALIA.



FIG. 346.—OFFICIAL EXHIBITS OF SOUTH AFRICAN BRICKS AND TILES, WEMBLEY, 1924.



FIG. 347.—STATISTICS OF GOLD PRODUCTION: SOUTH AFRICA PAVILION, WEMBLEY, 1924.



FIG. 348.—A HALL IN MALAYA, WEMBLEY, 1924: SHOWING STATISTICAL PYRAMID OF THE WORLD'S RUBBER PRODUCTION.



FIG. 349.—SCIENTIFIC SECTION, CHEMICAL HALL, WEMBLEY, 1924.

PLATE CLI.

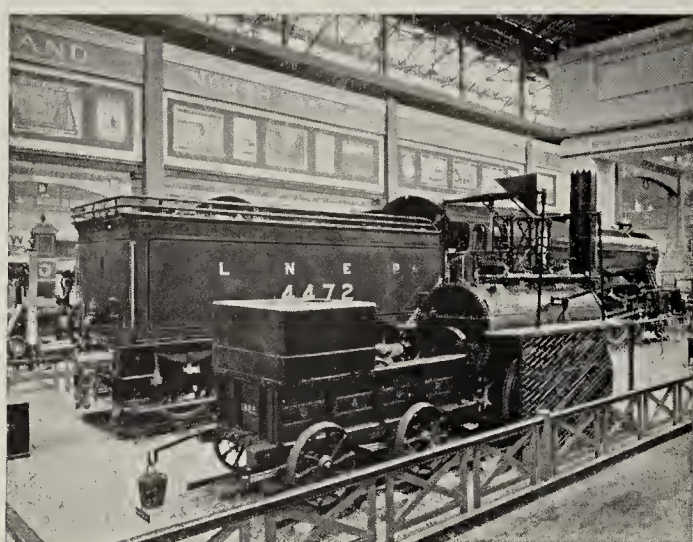


FIG. 350.—COMPARISON OF ENGINES,
1825-1924, L.N.E.R., WEMBLEY, 1924.



FIG. 351.—SHIP BUILT OF REELS OF
COTTON.



FIG. 352.—ONE OF THE GREAT CLEMENS LIONS IN RE-INFORCED CONCRETE
BRITISH GOVERNMENT PAVILION, WEMBLEY, 1924.

floor, and public staircases avoided so far as possible. The limitation in the size of the site at Wembley, as well as the difficulty of its slope, made three storeys inevitable, but the architects overcame the objection by bringing the public in on the middle floor, and placing the Royal Apartments (Fig. 329) on the top floor. They also gave a feeling of unity to the two most important floors by treating the middle of the building as a courtyard, round which the various galleries occupied by departmental exhibits were grouped.

This is not a treatise on the construction of permanent Exhibition buildings, but I cannot withhold a word of especial admiration, both for the splendid qualities of the architectural design, and for the brilliant structural scheme evolved by Sir Owen Williams, the engineer associated with the architects.

So far as questions of display are concerned, it was very proper that a note of austerity should be struck. Glass cases and stands were all of the sober and solid kind appropriate to official exhibits, but that does not mean that an attractive decorative note was absent. The free use of brave Coats of Arms on shields and banners (Fig. 327), the considerable area of painted decorations (Fig. 330), and the fine stained glass used to form the ceiling of the central court, all showed that official circles in Great Britain are alive to the significance of all the arts. A practical point was the treatment of velaria, as shown in Fig. 331. Several references have already been made to the importance of seeing that velaria shall not destroy adequate ventilation. In the Government Building the horizontal velaria were hung by means of a reticulated lacing round the edge, which gave ample opportunity for the escape of vitiated air.

I come now to the Canadian Pavilion. The great central court shown in Figs. 333 and 334 was richly adorned with a series of tableaux well above the ordinary eye level, each of them surmounted by a lunette in which agricultural products formed the keynote of the decoration. But the use of natural things did not end there: by what may be fairly called a *tour-de-force*, the whole of the decoration in this hall was carried out in agricultural seeds of different colours; nothing was modelled or painted. In a previous chapter I referred particularly to the Canadian velarium treatment, and need not repeat it here. Special attention may be drawn to Fig. 336, which gave a dignified representation of the timber resources of the Dominion: the temple-like structure constructed of vast Canadian scantlings was especially impressive. Fig. 340 shows a good piece of display in the way of an orchard; the foreground laid out with baskets of apples, and the backcloth painted with an orchard scene.

The railway interests of Canada play so great a part in national development that each of the two great systems, the Canadian Pacific and the Canadian National Railway, had at Wembley a separate pavilion in which all information was available for the intending settler, not only in respect of transport, but of

agriculture, mining, manufactures, and home conditions. In the Canadian National Pavilion was a big map showing the lines forming that system (Fig. 341). The Canadian Pacific went much further (Figs. 337 and 338), and I cannot do better than quote a description from the *Canadian Gazette* of August 7, 1924.

"Trains come and go ceaselessly in the Canadian Pacific Pavilion. A frieze, carrying panoramic views of the sweeping open spaces from the St. Lawrence to Vancouver, runs around the whole building, and in the foreground, electrically driven, tears a model Trans-Canada eight-coach train complete with head and rear lights, automatic signals, barriers and tiny red and white lamps that change colour as the express speeds along. Leaving the cities, it crosses the great belt of the central prairies, loses itself in the gorgeous scenery of the Rockies, drops down into the smiling orchards of British Columbia, and so on until the tides of the Pacific are reached. The frieze without the clatter and glide of this iron horse and its eight coaches would have been a dead picture; it wanted just this Canadian Pacific touch to turn it into a 'live attraction. . . .'

"A pioneer and product of Empire, the Canadian Pacific is, nevertheless, essentially Canadian. It is proper, therefore, that in this gateway to our great Dominion should be seen among panoramas and exhibits a map, a big map covering the lands from Atlantic to Pacific. What a colossal map it is, too! Here again, however, it is not the dead, dry-as-bone map we had to sweat over in ignorance in our schooldays, but one that speaks to us in many thousand tiny electric bulbs of colour that can be switched on or off at the operator's will. It is a map of Canada, completely covering one side of the Pavilion. An inquirer asks about the Canadian Pacific system and its branches. A switch, and on the map appear in red lights a meandering main line from east to west, with hundreds of smaller lines scurrying to the north and south. The cities and towns of Canada? Out go the lights, while another switch sprinkles the Dominion with little stars like a summer's sky. Fruit-growing areas? Out again go the lights, and patches like huge constellations appear in the east and west. Wheat? The constellation moves to the centre and changes colour. Furs? And the ice of the north glitters with diamonds. It is a wonderful map, teaching the geography of Canada without an effort or a sigh; the while on an illuminated notice-board automatically appears a legend describing the nature of each series of moving, changing, shifting lights. No wonder that the crowds who enter the gateway to Canada should be thickest, and remain the longest in front of this map."

In the New Zealand Pavilion it was natural to find that the meat industry played a prominent part. Fig. 339 shows a large shop-front treatment, with this special feature—that the whole of the show was one great refrigerator. Not only did this enable butchers' carcasses to be exhibited for six months without change, but it provided the means of showing sheep as they are in life, instead of stuffed animals, as is the more ordinary method.

In the Australian Pavilion great play was made with large tableaux, such as are seen in Figs. 342 and 343, representing an orchard and a bush sawmill. In the former there was the agreeable accessory of movement; the saw spun round, and the little locomotive incessantly travelled across the background, dragging its timber burden. Elsewhere in the Pavilion an exceedingly interesting map filled a big stretch of wall (Fig. 345). The vast unfilled areas of the Australian continent were brought home to the sightseer by the imposition on the map of Australia of a map to the same scale of a substantial part of Europe.

The South African Pavilion was distinguished by the sunny character of its



Percy Metcalfe.

FIG. 353.—ASSTEAD POTTERY PLAQUE FOR DISPLAY OF BRITISH EMPIRE EXHIBITION MEDAL.



FIG. 354.—METCALFE'S "LION OF INDUSTRY."



FIG. 355.—METCALFE'S "BIGGEST LION."



FIG. 355A.—HERRICK'S LION "IN THE ROUND."

lighting, due to the use of a considerable amount of orange fabric in the flat velarium ceiling. Fig. 344 shows the attractive display of the central hall, and the pleasant architectural framework devised by Messrs. Lanchester, Lucas, and Lodge. Fig. 347 shows the very impressive statistical models which explained the working and output of the gold-mining industry.

Malaya staged a fine display of her products at Wembley in 1924. The authorities of the Colony were wise in spacing their exhibits liberally (Fig. 348). Main gangways were 12 feet wide, and none less than 10 feet, and frequent open spaces gave ample room for the circulation of visitors. Uninterrupted vistas were preserved everywhere, and there was a marked sense of expanse and freedom. All sections except one were arranged with high stands at the sides, and low ones in the middle. It was thus possible to get a general view of each section as a whole. A particularly interesting statistical exhibit was that which appears to the left of Fig. 348. The pyramid in six tiers, built up of square blocks of rubber, showed that the upper five tiers represented the output of Malaya, and the bottom tier the combination of all the rest of the world. Comparative exhibits are always interesting, and there was none more striking at Wembley than the "Locomotion" engine of 1825, brought from Darlington Station, and set against the great L.N.E.R. engine of "Pacific" type, fresh from some sixty thousand miles of service (Fig. 350). Amongst the moving models was an entertaining exhibit by "Shell-Mex," a solid transcription of Mr. MacDonald Gill's coloured map (Fig. 332). All the types of vehicle driven by "Shell" from tanks to taxis careered round and round a quaintly modelled map of the world (Fig. 328) in the window of the Shell-Mex Pavilion.

Fig. 326 shows an interesting sort of map, staged at Gothenburg; a model showing the surface of the sea and its bed, with the water represented by a sheet of plate glass.

Reference must also be made to the model ship shown at Wembley by the English Sewing Cotton Company, its hull built of a vast number of little reels of cotton (Fig. 351).

I have already referred in Chapter IX. to one of the most absorbing of the official exhibits at Wembley 1924, the scientific section of the Chemical Hall, organised by the Royal Society and other technical institutions in co-operation with the Association of British Chemical Manufacturers (Fig. 349).

A FOOTNOTE ON EXHIBITION LIONS AND THE DISPLAY OF MEDALS.

Any illustrations of the British Government Pavilion at Wembley which failed to include the superb lions of Mr. Clemens would leave unrevealed something of the essential character of the Empire Exhibition. The first Exhibition lion to be created as a symbol of those qualities, which we like to regard as inherent in the nature and action of our Empire, was Mr. Herrick's.

The austere dignity of the silhouette, the perfect economy of line, the subtle emphasis of the blacked-in mane, combined to make an original and incisive appeal.



BRITISH EMPIRE
EXHIBITION 1924
LONDON

FIG. 356.—HERRICK'S
LION.

It would be idle to pretend, however, that it lacked critics. It was Assyrian, it was cowardly (because its tail hung down instead of waving in the breeze), it was unnatural (lions at the Zoo are not like that), it was, in fact, very un-English and, therefore, exceedingly disturbing. No one will pretend that it was a naturalistic beast or could hope to satisfy the critic who would have preferred the use of a real portrait of a live lion. It seemed to many, however, that it was an intensely significant and original symbol of the qualities we like to associate with the lion—dignity and unmenacing strength—and I propose to leave it at that.

From the technical point of view it was perfect, for it looked well in all sizes, came out well on every sort of paper, and was readily engraved or printed on metal and pottery, and indeed on every sort of material. It was even developed well into the round (Fig. 355A) under Mr. Herrick's supervision and appeared in bronze and in pottery by the artist's authority. It similarly flaunted without his authority in versions of singular futility. Mr. Clemens' six great lions on the front of the Government Pavilion had this much in common with the Herrick lion—they were not only stately but static (Fig. 352). Those people who found Mr. Herrick Assyrian were equally urgent that Mr. Clemens had given his lions an Egyptian flavour. This was doubtless in an effort to say that they recognised a reserve of power and a quality of mystery lacking (for example) in the lions of Trafalgar Square. The next incarnation of the Imperial lion came from Mr. Percy Metcalfe. Ten sculptors from the Dominions and the United Kingdom sent in competing designs for the reverse of the award medal of the British Empire Exhibition, and the prize went to Mr. Metcalfe for a design shown in larger relief on the pottery plaque (Fig. 353). The credit of inventing a method whereby an exhibitor may display the medal awarded to him belongs to "Ashtead Potters," a society of disabled ex-service men turning out fine pottery at Ashtead, Surrey. The medal itself showing the obverse with the King's head is slipped into a hole in the plaque and held in its place by a ring and screw, and the lion symbolic of Imperial Trade is reproduced to a much larger scale in precisely proportioned relief on the plaque itself. Mr. Metcalfe was also commissioned to model the great Lion of Industry, which is illustrated in Plates II. and LXV. He repeated it "in little" so that Ashtead Potters might make it available for exhibitors and others who recognised in it a notable symbol of United Kingdom industry (Fig. 354). Mr. P. G. Konody wrote of it, in the *Daily Mail*: "This magnificent, fierce, open-jawed king of beasts does not belong to the same race as Landseer's famous lions in Trafalgar Square, or any other realistic representation

of the majestic feline. It is severely conventionalised, cut into broad planes and flat surfaces, and will stand as the very embodiment of indomitable energy and tremendous strength."

But Mr. Metcalfe did not stay his hand when he had created these two new types, the low-relief of the medal and the indomitable Lion of Industry. He developed another lion, less crouching, more contemptuous in its unquestioned power (Fig. 355), and that also is reproduced by Ashtead Potters, Limited. Altogether Wembley, 1924, gave opportunity to three notable artists to develop the leonine idea: all succeeded, each in his own manner.

CHAPTER XV.—EXHIBITION POSTERS

A Corps of Distinguished Artists—The Imperial Idea in Posters—History, Scenery, Fireworks and Industry—The Spirit of Coal.

IN dealing with the arts of display in relation to Exhibitions, it would show a lack of proportion to ignore one of the chief methods whereby the Administration tells the public what manner of display the exhibitors have prepared for them, amidst what wealth of natural and architectural beauty, and in what circumstances of rich and various entertainment, everyone, from the child to the wearied epicure, will be welcomed to the tenth wonder of the world (wherever it may be). The poster is an important factor in success because it is able, better than any other sort of publicity, to impress the mind with the aims and character of the Exhibition it illustrates. The word "illustrates" is used advisedly in its primitive meaning of "giving lustre to," and it is fair to claim that in this sense Wembley was well served by the character of its posters. They were alike beautiful and informing. The right key was struck at the beginning by the adoption of Herrick's Lion as the seal and symbol of the British Empire Exhibition, in which capacity it figured on nearly every letterpress poster issued from Wembley. (Lions so pervaded the Exhibition that I have made a separate note on them.)

The Exhibition was fortunate in securing a veritable corps of distinguished artists for the poster task. It may be doubted if any undertaking other than a railway company can boast of having secured such a galaxy of talent as that displayed by Captain Spencer Pryse, Mr. Charles Dixon, Mr. Frank Newbould, Mr. R. T. Cooper, Mr. E. A. Cox, Mr. E. McKnight Kauffer, Mr. Arthur Watts, Mr. Septimus Scott, Mr. H. S. Williamson, Mr. Thos. Shepard ("Shep"), Miss Freda Beard, and Miss Battie. Nor were the artists who figure in the list chosen haphazard. Each is of the first rank in his or her particular class.

Thanks to the courtesy of the Exhibition and of the firms whose names appear at the foot of the plates, I am able to reproduce some of the most effective of the posters used to advertise Wembley both at home and abroad. They give an excellent idea of the multitude of posters that adorned the hoardings during the six months the Exhibition was open.

The Wembley posters made a praiseworthy attempt to avoid the conventional attitude towards the Empire. Nowhere was the jingoism, with which the Imperial

idea was tainted during the last century, allowed to obtrude. The Exhibition itself was the expression of a newer and truer attitude towards the Empire, and the posters succeeded in emphasising this.

It is necessary in reviewing the Exhibition posters to remember that the Exhibition was limited to the British Empire. What would have been appropriate to an international Exhibition or to a World Fair would not have been fitting for a British Empire Exhibition, to the success of which the whole Empire was pledged. The Empire note had to predominate. Historical scenes, therefore, played a considerable part in the general scheme. In one poster (Fig. 358), all the chief figures who had made names for themselves in exploration, Empire building, and administration, from the spacious days of Queen Elizabeth until 1924, passed in procession. Few who admired the poster on the hoardings had any idea of the amount of research involved in ensuring that the historical facts should be accurate. As a matter of fact they were accurate, and no pains were spared not merely in securing correct portraiture, but also in ensuring that the costumes of the period were accurately represented. No fewer than ninety-nine figures and thirty-two flags were painted. Mr. R. T. Cooper, who was responsible for the poster, is recognised as one of the leading painters of historical scenes, but even his erudition was not equal to so elaborate a poster without considerable research. The poster was printed in eleven colours.

In another historical poster (Fig. 357) Queen Elizabeth was represented visiting the *Golden Hind* at Tilbury on Drake's return from his journey round the world. It was done by Mr. E. A. Cox, and again ran into eleven colours. At a time when expansion of trade and the development of new countries is so prominent in national policy, it was highly appropriate that we should be reminded of the expansion of trade in Elizabeth's reign, and of the beginning of that great wave of exploration which so quickly increased the size of the then known world. Drake himself figured in a notable poster by Mr. Septimus Scott which stood out very prominently on the hoardings during the summer. Recent history was drawn on for the naval poster by Mr. Charles Dixon, who chose as his subject the attack on Zeebrugge by the *Vindictive*.

It is impossible to describe each and all of the many excellent posters which the Exhibition placed on the hoardings. Indeed, it is not necessary to do so, as they are still fresh in the public mind. I may, however, refer specially to the series of "Scenes of Empire" posters by Captain Spencer Pryse, which, in the early days, he undertook to do in order to advertise the great Exhibition, then existing on paper only. The result was a collection of lithographs which have never been excelled. Captain Spencer Pryse is an artist who leaves nothing to chance. He does not prepare his drawing, and leave the printer to reproduce it. He works direct on the stone, and the finished product is as he would have it himself. Nowhere were his posters more popular than in educational circles, and

many hundreds of them have now found permanent homes in schools and colleges throughout the Empire.

Of the posters which had their aspiration directly in Wembley the impression by Miss Freda Beard (Fig. 359) deserves special mention. It succeeded in conveying a sense of beauty by night which not even the execrable weather suffered by the Exhibition could entirely destroy. The fresh coolness of her lake, the green expanse of her lawns, and the shady trees, must have done much to attract visitors to the Exhibition. Side by side with her work must be placed the poster by Mr. Frank Newbould of Wembley as it would have been had the weather been kinder (Fig. 360). Few of the millions who visited Wembley had the pleasure of seeing it under the ideal conditions which he quite justifiably assumed would bless it. His poster conveys an atmosphere of beauty in which trees, flowers, lawns, and pleasure boats on the lake predominate.

The serious side of Wembley was emphasised, and rightly emphasised, in the Exhibition posters, but its lighter side was not neglected. In Mr. H. C. Williamson's "Fireworks and Frolics" (Fig. 363), one of the brightest of the Exhibition posters, though done in flat colour, an entirely new note in firework posters was struck. That his treatment was justified was proved by the way in which his poster stood out on the hoardings.

A special word must be said about a series of nine letterpress posters advertising the various industrial sections at Wembley, adorned with such good effect by symbols of Mr. McKnight Kauffer's happy invention (Figs. 361, 362, and 365). The posters were notable for three things—the new use of the symbol in advertising, the excellent use of colour both in the drawing and in the lettering, and the appropriate letterpress which explained the meaning of the poster. The posters illustrated Transport, Mining, Food, Sports, Home-making, Chemistry, Electricity, Pottery, and the Arts at large. A similar poster by "Shep" (Fig. 364) emphasised the importance of Engineering in a country which owes its development so largely to mechanical pursuits.

And when the posters issued by the Exhibition authorities themselves are detailed, the story is by no means told. Many fine posters were used by exhibitors themselves to advertise their wares or to call attention to their display in the Exhibition. For the most part, and naturally, letterpress posters best served their purpose, but in one case they indulged, with particularly happy effect, in the work of a very able poster artist. I refer, of course, to the very striking poster by Mr. Septimus Scott, issued by the Commercial Gas Association, and entitled "The Spirit of Coal." Starting as a sixteen-sheet, it proved to be easily the most ubiquitous of the Exhibition posters. It rose flaming from the hoardings. It looked down from the sides of houses. As a double-crown it found its way into the railway stations, and in still smaller form it adorned the advertisement pages of newspapers and magazines.



FIG. 357. QUEEN ELIZABETH VISITING DRAKE'S SHIP,
"THE GOLDEN HIND," AT TILBURY.

16-Sheet Poster designed by E. A. Cox, and printed for the British
Empire Exhibition by John Waddington Ltd., Leeds and London.
Colour Blocks by Gilchrist Bros. Ltd., Leeds.

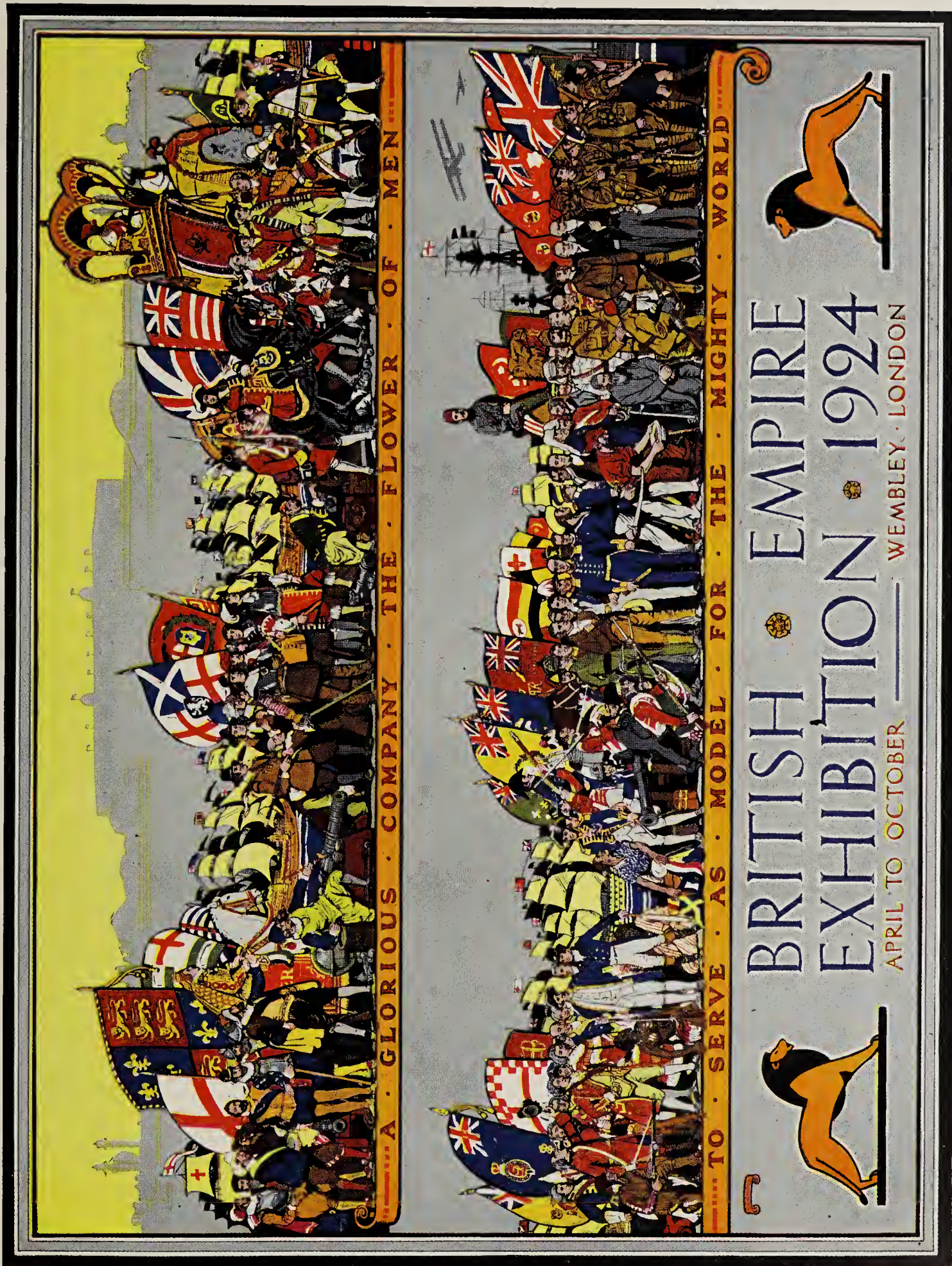


FIG. 358. "BUILDERS OF EMPIRE."

32-Sheet Poster designed by R. T. Cooper, and printed for the British Empire Exhibition by John Waddington Ltd., Leeds and London.
Colour Blocks by Gilchrist Bros. Ltd., Leeds.

PLATE CLV



FIG. 359.

32-Sheet Poster designed by Freda Beard, and printed for the British Empire Exhibition by Waterlow & Sons Limited, London, Watford and Dunstable.

Colour Blocks by Waterlow & Sons Limited.

The World's most wonderful Exhibition



Tour the Empire at Wembley

Fig. 360 SUMMER AT WEMBLEY

32 Sheet Poster, designed by Frank Newbould, printed for the British Empire Exhibition by Chorley & Pickersgill Ltd., Leeds and London. Plates by Chorley & Pickersgill Ltd. Blocks by Gilchrist Bros. Ltd.



THE ALCHEMIST GATE

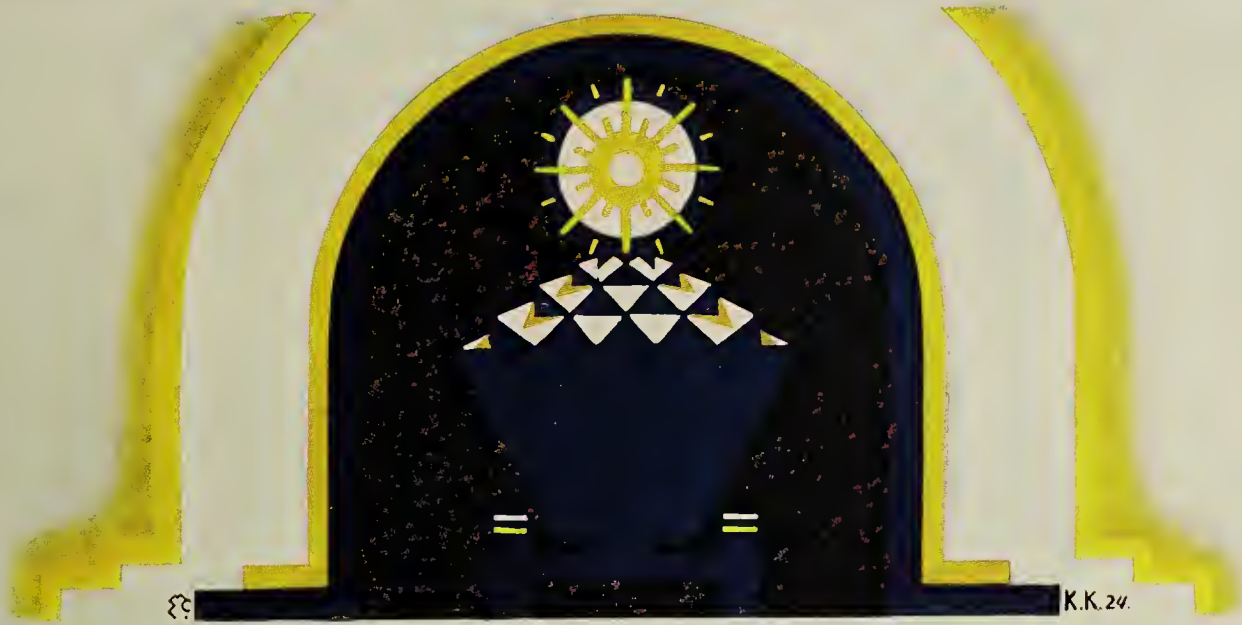
It opens into the Chemical Section of the most wonderful of all Exhibitions. You see the marvels of the laboratory applied to industry. You behold how British brains have penetrated behind the veil of nature. No story in Arabian Nights is half so fascinating. British Science displays its treasures



BRITISH EMPIRE EXHIBITION

FIG. 361. "CHEMISTRY."

16-Sheet Poster designed by E. McKnight Kauffer, and printed for the British Empire Exhibition by Messrs. Haycock, Cadle & Graham Ltd.



MINING

TO HIDDEN TREASURE • Mining, the Open Sesame of the Modern World. Winning the earth's mineral wealth for the service, comfort, and enrichment of mankind • a thrilling romance. At the Empire Exhibition see and study it all. See how coal is got, how gold and diamonds are won. It is there to the life • the whole romance of mining.



BRITISH EMPIRE EXHIBITION

Fig. 362

MINING

A Symbolic Poster.

E. McKnight Kauffer.

*Blocks made by Alfred Craske, Ltd.
Printed at the Baynard Press, S.W.9*

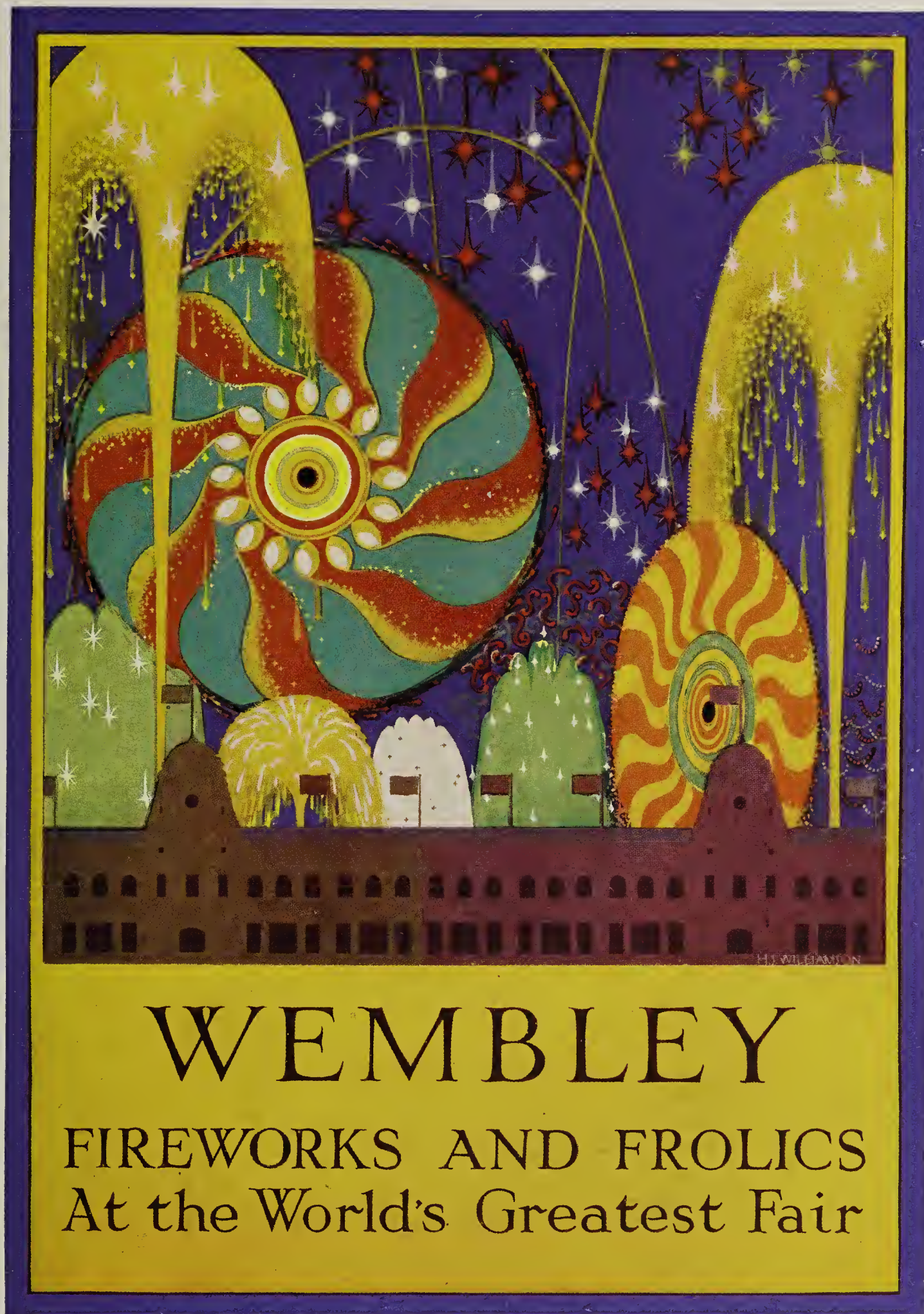


Fig. 363.

FIREWORKS AND FROLICS

16 sheet Poster, designed by H. S. Williamson.
Printed for the British Empire Exhibition by
The Dangerfield Printing Co., Ltd., of London.



ENGINEERING

BRITISH SKILL IN ENGINEERING works miracles. In the Empire Exhibition Artisan, Student, Manufacturer, Merchant and everyone will see the World's greatest display of engineering triumphs from the delicately poised machines to the leviathans of industry. ♦♦♦♦♦
♦♦♦♦ See the wonders wrought by the Wheels of Progress. ♦♦♦♦♦



BRITISH EMPIRE EXHIBITION

SHEP

Fig. 364

ENGINEERING

A Symbolic Poster.

"Shep."

*Blocks made by Alfred Craske, Ltd.
Printed at the Baynard Press, S.W.9*



FIG. 364.

A series of 16-Sheet Symbolical Posters designed by E. McKnight Kauffer, and printed in colours by Messrs. Haycock, Cadle & Graham Ltd.

There is a natural distinction to be drawn between the poster as a work of art and the poster in use. One of the smaller posters, used by the Exhibition and printed in very large numbers, had a heraldic design in which were incorporated the flags of the British Empire. Not even the most ardent imperialist would assert that the heraldic border was a great work of art, except in so far as it succeeded in assembling the many flags of the Empire with as little clashing of colour as possible. Yet for the particular purpose for which it was intended the poster was essentially appropriate. It was so arranged that it could be used by all the Dominions and Colonies in turn for their own announcements, or with illustrations of their pavilions, and many of the exhibitors in the Palace of Industry and Palace of Engineering found it of great service in their works and factories. In all, over 450,000 of these posters were issued.

There is one other matter which might not inappropriately be mentioned in connection with the Exhibition posters. I refer to the plan of the Exhibition grounds drawn by Mr. Kennedy North, the "jazz map" of the Exhibition, as it was irreverently called by many who saw in it only a jumble of bright colours, and imperfectly realised the skill with which the colours were used. A folder rather than a poster, it was used so extensively on railways and in shop windows that it may be included in a chapter on Exhibition posters. It was amongst the most attractive and most popular of the many designs which Wembley produced, and it is not surprising to know that it had a circulation of nearly five and a half millions. It is doubtful if any single advertisement folder has ever had a wider circulation in this country.

To what extent posters were used by the British Empire Exhibition, 1924, is shown by the following figures:

32-sheet	..	..	..	..	..	15,000
16-sheet	..	..	..	..	..	11,000
Double-royal	..	..	..	..	..	450,000
Double-crown	..	..	..	..	..	100,000

These figures include only the posters which were issued direct by the Exhibition authorities: they take no account of the many others issued by firms and associations.

The influence of good posters cannot be over-emphasised. On a notable occasion the Prince of Wales referred in his usual happy way to the advertising hoardings as the people's picture galleries. The illustrations shown there may be good or bad. It is all to the credit of the British Empire Exhibition that nothing it put upon the hoardings could be regarded as lowering popular taste; that, on the contrary, so many of its admirable posters greatly increased popular appreciation of poster art.

Just as Wembley 1924 did not within six months exhaust its Imperial use-

fulness, so its first session did not exhaust the possibilities of the artistic poster. As this chapter goes to press I hear that plans are well advanced for the advertising of Wembley 1925, and that Mr. Fred Taylor, whose work for the railway companies has done so much to improve the appearance of our railway stations, has undertaken to do a gigantic poster for the British Empire Exhibition 1925. The idea underlying the poster may not here be disclosed, but those who are interested will have a real pleasure when it appears next May.

My last illustration (Fig. 366) shows that Gothenburg 1923 was as skilful in its posters as in all the other arts of display.

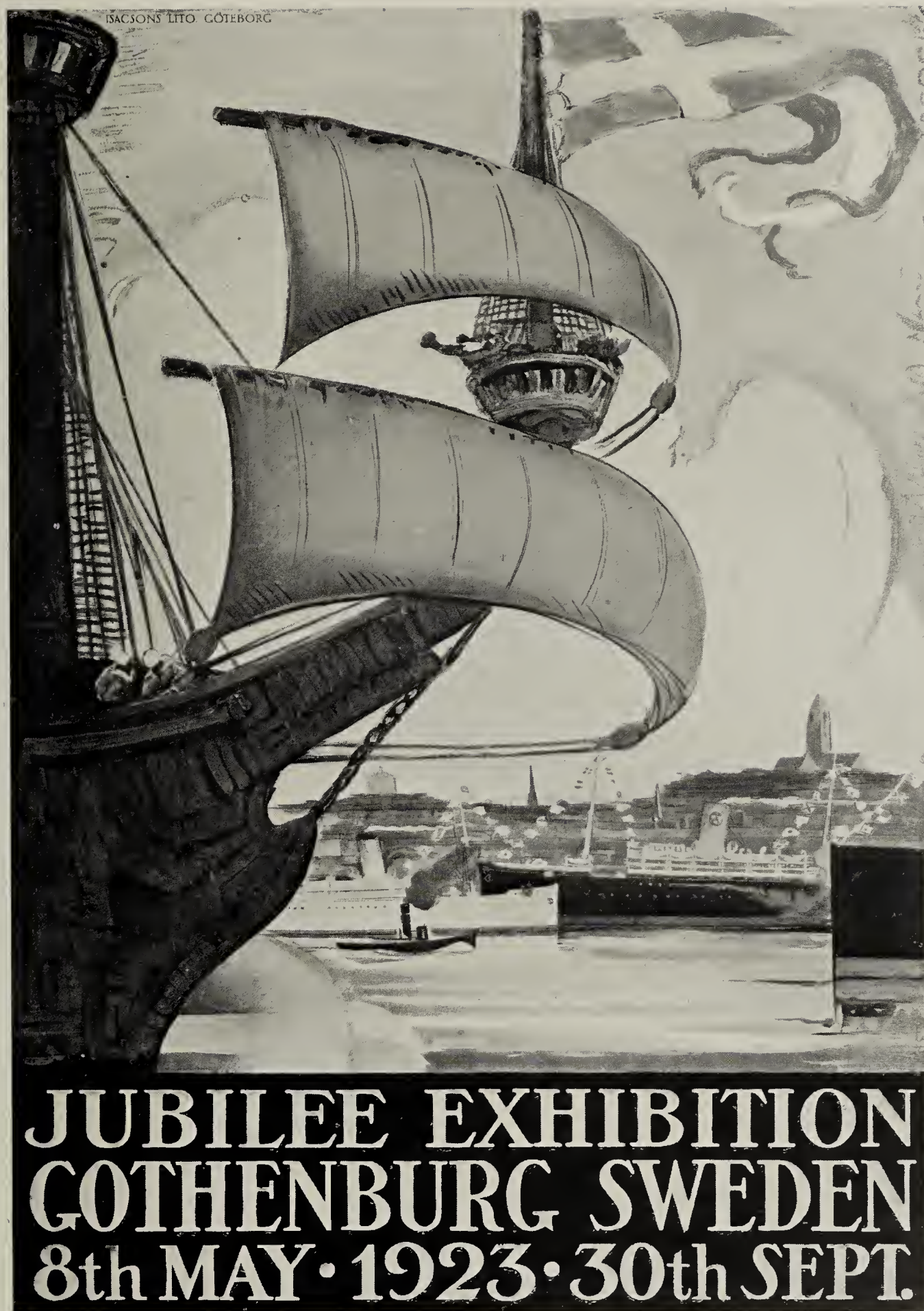


FIG. 366.—GOTHENBURG EXHIBITION POSTER.

CHAPTER XVI.—EXHIBITIONS IN THE FUTURE

More Co-ordination—Better Artists, Better Art—Direct Planning and Clear Vistas—Standard Stand Construction—Variation by Colour and Velaria—Lighting—Movement.

IT may be hoped that the foregoing chapters have recorded enough material from varied and recent Exhibitions to establish at least a rough standard of what may be the aim of Exhibition-makers in the future. In the course of friendly criticism I have endeavoured to indicate improvements in current practice which seem at least to be worthy of consideration by those who are faced with similar tasks. It may be convenient to sum up in a few words some of the points which may well be borne in mind:

1. *More Co-ordination.*—It has, I think, been established at Munich 1922, Gothenburg 1923, and Wembley 1924 on a large scale, and at some smaller Exhibitions, that the ideal exhibit is the group exhibit of a whole industry, or of a number of firms in an industry who club together to make either the complete exhibit, or an important part of it, representative of the industry itself, and not merely of individual enterprise. It is, however, compatible with commercial individualism and full emphasis on the enterprise of separate firms to create, by right artistic methods, a harmony of display which will delight the public.

2. *Better Artists, Better Art.*—At the risk of just accusation of tiresome iteration, the plea must again be set down that no artist is too good to be employed in the arts of display. Nowhere more than in an Exhibition has the artist a better opportunity, not only of rendering a real service to industry and commerce, but also of displaying the graces of artistic invention in circumstances which encourage experiment, and thus fertilise the field of æsthetic development.

3. *Direct Planning and Clear Vistas.*—No desire to secure revenue by letting the maximum of space should be allowed to obscure the need for clear and direct planning of gangways, which is even more necessary with a lay-out on the "gallery system" than in the normal way of streets and booths. Vistas along gangways should be long and straight, without kinks or breaks, so that the visitor may see his way out of the section when he enters it. Any desire to accommodate some striking exhibit, however small, in a special position, should be discouraged, in the interest of preserving uninterrupted vistas along gangways. Large central exhibits in exhibition halls also tend to check the direct flow of visitors, and turn them into two streams round the obstruction. This point is emphasised by the com-

parative sketches in Figs. 229a and 229b, which mark the sense of confinement created by central exhibits.

4. *Standard Elements in Stand Construction*.—The co-ordination of design as between the individual elements of group schemes would be rendered the easier by some standardisation of sizes to be applied to all Exhibitions, and made operative by inclusion in all general regulations. The grouping of exhibitors under Trade Associations tends steadily to increase, as do the services which such Associations render to their members. It should not be impossible for those industries which steadily employ Exhibitions as part of their scheme of publicity, to mobilise expert opinion with a view to establishing standard regulations. From this would follow a standardising of standfitters' practice. This would ultimately lead, not only to an increased seemliness in the construction and decoration of exhibitors' stands, but also a marked saving of expense to exhibitors.

5. *Variation by Colour and Velaria*.—It must be recognised, however, that standardisation has its dangers in Exhibition-making as in everything else. It fails of its virtue if anything but the best is standardised, and it tends to retard artistic invention and development if pressed too far and applied to details instead of only to the main outlines of construction. Infinite variety is, however, possible in the invention of colour schemes, and in the treatment of velaria. Nothing was more impressive at the Munich Exhibition of 1922 than the change of character as between adjoining exhibition halls, brought about by the many ingenious and attractive forms given to fabric ceilings. Although the designers who worked for exhibitors at Wembley in 1924 did not develop a like freshness of treatment, some velaria were devised which were new to this country, and are illustrated in the foregoing pages.

6. *Lighting*.—In nothing is there more opportunity for invention than in lighting effects whether they are employed for the illumination of exhibits, or, frankly, as advertising devices. It is broadly true to say that, so far as the illumination of exhibits is concerned, the light itself should always be concealed, in order that attention may be directed not to the means of illumination, but to the thing illuminated. In the other case of light used simply to draw attention to an exhibit or to emphasise the name of a firm or product, whether by illuminated lettering or by decorative schemes in which light plays an important part, a firm stand should be made against flashing or intermittent lights within exhibition halls. However justifiable these may be in the grounds of an Exhibition (and I do not like them there), they should be excluded from exhibition halls, except in cases where they are themselves exhibits installed by manufacturers to demonstrate their devices. A Palace of Industry should not take on the aspect of Piccadilly Circus. Intermittent lights are trying to visitors' eyes, and any general permission for their use would necessarily lead to a competition amongst exhibitors striving to emphasise their own stands. This, if allowed, would ultimately result in the whole scene

taking on the character of a firework display. Brilliant illuminated signs, which should give the names of exhibitors (but exclude advertising slogans), are not only a reasonable and effective element in the general sign-posting of an exhibition hall, but they give an air of gaiety which is altogether helpful.

7. *Movement*.—Information should be conveyed by movement so far as is possible. Machinery that is doing something will always attract twenty people for every one who will examine it at rest. A simple model with only a moderate amount of movement captures the visitor who will pass the most elaborate motionless exhibit unheeding.

A map in relief of port or railway system will always draw a crowd if a tiny ship or train moves across it. A flat map is of little value unless some arrangement of changing illumination gives it an aspect of life. Statistics of production in diagrammatic form are almost waste of wall space, but if the output of, say, a cement factory is indicated by little sacks shooting down into a railway truck every so many seconds, the visitor goes away with an impression of activity and development which will not easily be effaced.

Matthew Arnold prayed for "sweetness and light." The Exhibition-maker should pursue "light and movement."

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